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THE MERRY WIDOW.

New Musical Play.

ADAPTED FROM THE GERMAN OF
VICTOR LEON AND LEO STEIN.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
FRANZ LEHAR.

ARRANGED FOR THE PIANO
BY
H. M. HIGGS.

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Produced by Mr. GEORGE EDWARDES.

THE MERRY WIDOW.

Dramatis Personæ.

VICOMTE CAMILLE DE JOLIDON	MR. ROBERT EVETT.
MARQUIS DE CASCADE	MR. LENNOX PAWLE.
M. DE ST. BRIOCHE	MR. GORDON CLEATHER.
GENERAL NOVIKOVICH (<i>Military Attaché</i>)	MR. FRED KAYE.
M. KHADJA (<i>Counsellor of Legation</i>)	MR. V. O'CONNOR.
NISCH (<i>Messenger to the Legation</i>)	MR. W. H. BERRY.
WAITER AT MAXIM'S	MR. R. ROBERTS.
PRINCE DANILO (<i>Secretary of Legation</i>)	MR. JOSEPH COYNE.
BARON POPOFF (<i>Marsovian Ambassador in Paris</i>)	MR. GEORGE GRAVES.
NATALIE (<i>Wife of Popoff</i>)	MISS ELIZABETH FIRTH.
OLGA (<i>Wife of Novikovitch</i>)	MISS NINA SEVENING.
SYLVAINÉ (<i>Wife of Khadja</i>)	MISS IRENE DESMOND.
PRASKOVIA	MISS KATE WELCH.
LOLO	} (<i>Girls at Maxim's</i>)	MISS AMY WEBSTER.
DODO		MISS DOROTHY DUNBAR.
JOU-JOU		MISS DOLLY DOMBEY.
FROU-FROU		MISS DAISY IRVING.
CLO-CLO		MISS PHYLLIS LE GRAND.
MARGOT		MISS MARGOT ERSKINE.
ZOZO		MISS GERTRUDE LISTER.
FIFI	MISS MABEL RUSSELL.	
SONIA (<i>the Merry Widow</i>)	MISS LILY ELSIE.

Synopsis of Scenery.

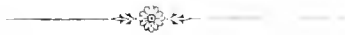
ACT I. THE MARSOVIAN EMBASSY IN PARIS.

ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.

ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director MR. J. A. E. MALONE.
Musical Director MR. BARTER JOHNS.

THE MERRY WIDOW.



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THE MERRY WIDOW.

Act I.

OPENING CHORUS.

No. 1.

Words by
ADRIAN ROSS.

Music by
FRANZ LEHAR.
Arranged for the Piano by H. M. HIGGS.

Prestissimo.

Piano.

The musical score consists of five systems of piano accompaniment. Each system is written for the right and left hands on a grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a *f* dynamic and includes a *Prestissimo* instruction. The first four measures of each system feature a triplet of eighth notes in the right hand. The second system includes a *f* dynamic. The third system includes a *fz* dynamic. The fourth system includes a *ff* dynamic. The fifth system includes a *rit:* marking. The score concludes with a double bar line.

Marcia.

mf

fz

fz f

f f ff p animato

ST BRIOCHE.

Now

mf

Allegretto.

St B. la - dies and gen - tle - men real - ly I think that the du - ty's mine. To

St B. speak our thanks to our host - ess, But speak - ing is not in my line. And so I'll

St B. try but ve - ry brief - ly. To ex - press what I want to chief - ly; To the

Moderato.

St B. charm - ing Bar - on - ess— Pop - off, Join in a heart - y toast with

St B. NATALIE

me!

1

Three times three to Bar.on.ess— Pop.off, Hail her a . gain with three times three!

CHO. Three times three to Bar.on.ess— Pop.off, Hail her a . gain with three times three!

Three times three to Baron.ess Pop.off, Hail her a . gain with three times three!

mf

NAT. *Allegro.*

thank you dou.bly for your kind . ness That you so heart . i - ly ex .

p

NAT. *rit:* *allargando*

press, It makes me proud both as your host . ess And as a

rit:

NAT. *animato*
 true Am - bas - sa - dress. This par - ty has a dou - ble

NAT. *rit.*
 mean - ing, For when your plea - sure you e - vince You hon - our our so - vereign, His

NAT. *Tempo di Mazurka.*
 High - ness, Mar - so - via's great and no - ble Prince. Your

NAT. *mf*
 kind ex - pres - sions will con - tent him, For when I bid you come to

NAT. *p*
 dance Un - wor - thi - ly I rep - re - sent him; I'm Mar - so - via, here in

NATALIE.

France Your kind expressions will content him, For when I bid you come to dance Un -

SYLVAINE.

We hope it will not discontent him, If we should bless the lucky chance That

PRASKOVIA.

We hope it will not discontent him, If we should bless the lucky chance That

OLGA.

We hope it will not discontent him, If we should bless the lucky chance That

CAMILLE.

We hope it will not discontent him, If we should bless the lucky chance That

KHADJA.

We hope it will not discontent him, If we should bless the lucky chance That

SI BRIOCHE.

We hope it will not discontent him, If we should bless the lucky chance That

CASCADA.

We hope it will not discontent him, If we should bless the lucky chance That

NOVIKOVICH.

We hope it will not discontent him, If we should bless the lucky chance That

CHO.

We hope it will not discontent him, If we should bless the lucky chance That

We hope it will not discontent him, If we should bless the lucky chance That

NAT. wor - thily I rep - re - sent him, Im Mar - so - via here in France.

SYL. sends you now to rep - re - sent him, As Mar - so - via here in France.

PRAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

OLGA. sends you now to rep - re - sent him, As Mar - so - via here in France.

CAM. sends you now to rep - re - sent him, As Mar - so - via here in France.

KHAD. sends you now to rep - re - sent him, As Mar - so - via here in France.

ST B. sends you now to rep - re - sent him, As Mar - so - via here in France.

CAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

NOV. sends you now to rep - re - sent him, As Mar - so - via here in France.

sends you now to rep - re - sent him, As Mar - so - via here in France.

CHO. sends you now to rep - re - sent him, As Mar - so - via here in France.

sends you now to rep - re - sent him, As Mar - so - via here in France.

p *rit.* *f* 1-4

Allegro moderato.

ff

Walzer.

Piano.

mf

f

p

mf

f

f

No. 2.

DUET.- (Natalie and Camille.)

"A DUTIFUL WIFE"

Allegro moderato.

Natalie.

We are a lone,

NAT.

there's no one here!

CAMILLE.

I'd wish to be so always,

NAT.

I've some thing I must say to you,

CAM.

There's some thing dear!

NATALIE.

CAM. that I must tell you too! No, please! I

rit.

CAMILLE.
a tempo

NAT. can - not lis - ten to words like these! Yet you can hear them, tho' I am still, - I

NATALIE.

CAM. That, dear - est friend, is what I have read, ed.
long to say them and I will, - I will!

NAT. It's time this was end - ed - It's time you were wed - ded!

CAM. Was end - ed? A wife for me?

Allegretto.

CAM. That can not be; For you are my love, the love — for

NAT. *a tempo* I beg of you, dear, You will not tell me what I must not hear! For

CAM. me!

Allegretto moderato.

NAT. I am a du - ti - ful wife, An - oth - er is lord of my life. It

NAT. brings but trou - ble and dan - ger To lis - ten to love from a strang - er. My

NAT. *vows I can nev - er re - call, So what is the end of it*

NAT. *all, But sor - row and per - il and strife, When I am a du - ti - ful*

rit.

p *pp* *rit.*

*Red. * Red. **

NAT. *wife? I lose if I love - you, and what are you win - ning? Ah, break off this*

a tempo *mf a tempo* *dim.* *p*

*Red. **

NAT. *fol - ly while yet it's be - gin - ning! Take care, take care! my*

rit. *Allegretto.* *pp*

NAT. friend, be-ware! And do not play With fire to - day! Stamp

mf *pp*

NAT. out the brand Ere it is fanned, Or from its sleep The flame may

pp

NAT. leap! Tho' it may be but a child - ish game, Yet you may

p

NAT. set your house a - flame! The blaze you start May sear your

mf *p*

NAT. heart! Play not with fire then, friend Be - ware!

CAM. Yes, you are a du - ti - ful

Allegretto moderato.

mf *pp*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

CAM. wife; It goes to my heart like a knife! But spite of the bars that may

Red. *

CAM. sev - er, I love you, and love you for ev - er! And

f *p*

Red. *

CAM. tho' we are al - ways a - part, The love will live on in my heart Un -

p

CAM. - til I grow old in the strife, While you are— a du - ti - ful

pp *rit:*

CAM. wife! I know there is per - il, but yet I would dare— it! To lose you for

a tempo *mf* *dim:* *p*

NATALIE. Allegretto.

CAM. Take care, take care! My

ev - er, ah! how could I bear— it!

rit: *Allegretto.* *pp*

NAT. friend, be - ware! And do not play With fire to - day! Stamp

CAM. mean to dare— I mean to dare, Though du - ty bars the way;

pp

NAT. out the brand Ere it is fanned, Or from its sleep The flame may
 CAM. But du - ty's call, that is not all— Love

NAT. leap! Though it may be but a child - ish game, Yet you may
 CAM. has a word to say. You will love me yet,

NAT. set your house a - flame! The blaze you start May sear your
 CAM. Take care, Be - ware, And in your heart The flame will start!

NAT. heart! Play not with fire, then, friend, Take care!
 CAM. For love will bid you dare, And then you will not care!

N^o 3.

ENTRANCE. SONG.— (Sonia.) and CHORUS.

"IN MARSOVIA"

Allegro.

Piano.

Musical score for Piano, titled "ENTRANCE. SONG.— (Sonia.) and CHORUS." in 3/4 time, marked "Allegro." and "IN MARSOVIA". The score consists of five systems of two staves each (treble and bass clef). The first system is marked "Piano." and "con Ped." with dynamics *fp* and *pp*. The second system is marked *p*. The third system is marked *cresc:*. The fourth system is marked *mf*. The fifth system is marked *f*. The score features complex chordal textures and rhythmic patterns, including triplets and sixteenth-note runs.

dim:

Tempo di Mazurka.

SONIA.

Gentle men, I pray!

How polite you are!

CASCADA.

We cannot tear our - selves a - way!

From our ev'ning

p

SON.

What things you say!

Stop it, pray!

No more now, kindly,

S^t BRIOCHE.

We're daz-zled by your beau-ty's ray, Grop-ing blind - ly!

CAS.

star!

Red.

* *Red.*

*

SON. *Gentle - men!* Now, don't re - peat it, pray!

St. B. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CAS. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CHO. **MALE CHORUS.** Our heart - felt hom - age let us pay! Be - fore our rul - ing

p *ped.* * *ped.*

SON. You real - ly are too good to me, you are! *rit:* I have - n't been in

St. B. star, Our fair - - est star!

CAS. star, Our fair - - est star!

CHO. star, Our fair - - est star!

p *rit:*

*

Mazurka.

SON. *pp a tempo*

Pa - ris long, And when I meet a man I'm al - ways say - ing

SON.

some - thing wrong. I'm so Mar - so - vi - an! For when a man would

Ped. *

SON.

wed a girl In my own na - tive land, He does - n't call her

mf *p*

Ped. *

SON.

star and pearl And want to kiss her hand. Says he, 'Let

pp

Ped. * *Ped.* *

Animato.

SON.

Musical notation for the first vocal line (SON.) in treble clef, key of D major, 2/4 time. The melody consists of eighth and quarter notes.

us get married now, We are both growing big, My father has a cow, And your

Animato.

Piano accompaniment for the first system, featuring treble and bass clefs. Dynamics include *mf* and *cres:*. A fermata is placed over the final chord. A *ped.* (pedal) marking is present at the end, along with an asterisk.

SON.

Musical notation for the second vocal line (SON.) in treble clef, key of D major, 2/4 time. The melody includes a *rit:* (ritardando) marking.

mother has a pig." That's how it's done, you know. For

S! BRIOCHE.

Musical notation for the first piano part of the "Oh!" section, in treble clef, key of D major, 2/4 time. It features a melodic line with accents.

Oh!

CASCADA.

Musical notation for the second piano part of the "Oh!" section, in treble clef, key of D major, 2/4 time. It features a melodic line with accents.

Oh!

CHO.

Musical notation for the first piano part of the "Oh!" section (CHO.), in treble clef, key of D major, 2/4 time. It features a melodic line with accents.

Oh!

Musical notation for the second piano part of the "Oh!" section (CHO.), in bass clef, key of D major, 2/4 time. It features a melodic line with accents.

Oh!

Piano accompaniment for the second system, featuring treble and bass clefs. Dynamics include *f rit:*, *f a tempo*, *rit:*, and *p*. A fermata is placed over the final chord. A *ped.* (pedal) marking is present at the end, along with an asterisk.

Valse

SON.

that is how we wed. There's no thing more that need be said.

SON.

But ask Pa - pa and dear Mam. ma. That's how we mar. ry in Mar. so. vi.

SON.

a! Ah! COURT. ING SUCH AS THAT IS EX. TREME. LY CASCADA.

SON.

a! Ah! COURT. ING SUCH AS THAT IS EX. TREME. LY CASCADA.

CHO.

Ha! ha! That's how they go!

Ha! ha! That's how they go!

SON. Look out for mon . ey, then ask Pa .

St B. flat! We dont do it so!

CAS. flat! We dont do it so!

CHO. We do it so real . ly you know!

We do it so real . ly you know!

SON. - pa When you're in Mar - so - vi - a! *Allegro.*

St B. *St BRIOCHE.*

CAS. *CASCADA.*

CHO. Tell us some more of your

Tell us some more of your

SONIA.

rit.

SON. With a marriage

St. B. mar - ried Tell us what then?

CAS. mar - ried Tell us what then?

CHO. wo - men and men! When they are mar - ried, Well, what then?

wo - men and men! When they are mar - ried, Well, what then?

8

rit. *rit.*

Mazurka.

SON. is for life. We don't admire di - vorce. If some - one courts an -

St. B. *pp* Real - - ly? Tru - - ly?

CAS. *pp* Real - - ly? Tru - - ly?

CHO. *pp* Real - - ly? Tru - - ly?

Real - - ly? Tru - - ly?

pp

Red. *

SON. oth-er's wife, He will be shot, of course. And if a wife to

St. B. If a wife is un - ru - - ly?

CAS. If a wife is un - ru - - ly?

CHO. If a wife is un - ru - - ly?

If a wife is un - ru - - ly?

Red. *

SON. oth-er men Should give a look or two, Her hus-band takes a

St. B. Then her hus - - band.-

CAS. Then her hus - - band.-

CHO. Then her hus - - band.-

Then her hus - - band.-

mf *p*

Red. *

SON. cud. get then. And beats her black and blue! Men are all the same, I

ST. B. Thrash - es her black and blue!

CAS. Thrash - es her black and blue!

CHOR. Thrash - es her black and blue! Oh

Oh

pp *p*

Red. * *Red.* *

SON. can see! You could beat your wives, I fan - cy!

ST. B. If you mar-ried me,- On - ly try and

CAS. If you mar-ried me,- On - ly try and

CHOR. no! Ma - dame, oh no!

no! Ma - dame, oh no!

SON. *tr*
Ha, ha, ha, ha! Just as in Mar. so. vi.

ST. B.
see! Ah, I don't do so!

CAS.
see! Ah, I don't do so!

CHO.
Real - ly, you know! That is not so!
Real - ly, you know! That is no so!

SON. *rit.*
- a, As we do in

ST. B. *rit.*
A wo - man I would nev - er strike!

CAS.

CHO.

SON. Mar - so - vi - a! Ha!

St. B. We're not in Mar - so - vi -

CAS. I'll let you beat me if you like. We're not in Mar - so - vi -

CHO. We're not in Mar - so - vi -

We're not in Mar - so - vi

Allegro.

SON. ha!

St. B. - a!

CAS. - a!

CHO. - a!

Allegro

ff

No 3^a

BALL - MUSIC.

Walzer.

Piano.

mf

p

f

mf

f

f

No. 4.

SONG.—(Danilo.)

“MAXIM’S”

Allegretto.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a rhythmic accompaniment in the bass clef and a melody in the treble clef. The melody consists of eighth and sixteenth notes, ending with a piano (*p*) dynamic.

The first vocal line is for Danilo, starting with a fermata. The lyrics are: "My Fa-ther-land, it is for". The piano accompaniment continues with a forte (*f*) dynamic, transitioning to piano (*pp*) for the final measure.

The second vocal line is for Danilo, with lyrics: "thee. I ought to work from one to three: Though". The piano accompaniment continues with a forte (*f*) dynamic.

The third vocal line is for Danilo, with lyrics: "as there is -n't much to do, I on-ly come at half -past two! But". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, featuring a trill (*tr*) in the final measure. The score ends with a *Red.* (Reduction) and an asterisk (*).

DAN.

work - ing so ex - hausts a man, And I take all the rest I

pp

DAN.

can; I need a sleep to put me right. And that's why

mf

DAN.

I sit up all night! I'm ve - ry bu - sy at my club: We have a

fz

DAN.

hun - dred on the rub; I lose a thou - sand of the best, Then

mf *f*

DAN.

get the girls to take the rest. I go off to Max - ims, Where

p rit. *p a tempo*

DAN.

fun and fro - lic beams, With all the girls I chat - ter, I

DAN.

laugh and kiss and flat - ter! Lo - lo, Do - do. Jou - jou, Clo -

p

DAN.

- clo. Mar - gal, Frou - frou! For sur - names do not mat - ter. I take the first to

Animato.

DAN.

hand And, then the corks go pop. We dance and nev - er

pp

DAN.

stop. The La - dies smile so sweet - ly, I catch and kiss them

DAN.

neat - ly! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou -

p

Led. *

DAN.

- frou. Till I for - get com - plete - - ly My dear old Fa - ther -

f

DAN.

im's. 2. Then I re - fresh my ja - ded brain With lit - tle

pp

DAN.

sup pers and cham - pagne. And look in - to the la - dies'

mf

DAN.

eyes Till they and I are close al - lies! So

tr *tr*

Fed. * *Fed.* *

DAN.

in a glass of gold - en wine. An en - terte

pp

DAN.

cor - di - ale I sign; For I can do that sort of

DAN.

thing, As well as an - y oth - er king! Then

DAN.

I al - low the love - ly sex To wear my arms a - round their necks, And

DAN.

give the wai - ter at the door An or - der for a doz - en more! I'm

DAN. *a tempo*

hap - py at Max - im's, Where fun and fro - lic beams! With

all the girls ! chat - ter, I laugh and kiss and flat - ter! Lo -

DAN.

- lo, Do - do, Jou - jou, Clo - clo, Mur - got, Frau - frau, For

DAN. *Animato.*

sur - names do not mat - ter I take the first to hand And, then the corks go

DAN.

pop. We dance and nev - er stop The la - dies smile so sweet - ly, I

8

DAN.

catch and kiss them neat - ly Lo - lo, Do - do, Jou - jou, Clo -

5

p

Red. *

DAN.

- clo, Mar - got, Frou - frou Till I for - get com - plete - ly My dear old Fa - ther -

DAN.

-land.

f *Allegro.* *ff* *f*

Nº 5.

SONG. (Camille.)

"HOME"

Camille. *Allegretto.*

Piano. *f* *p* *mf* *pp*

CAM. If I could go with you, Be - yond the dis - tant blue,

CAM. To some fair - land un - known. Where we were - all a - lone,

CAM. No more would I de - mand, Than. with - you hand in hand

CAM. To wan - der through that ma - gic land. That is the

CAM. ma - gic that fills the hap - py home. The storm - y

CAM. world may be wild as o - cean foam, We shall not

CAM. care what the wea - ry world may do, You're all the

CAM. world to me, and I to you.

Più lento.

CAM. Ah, that is all to live for tru - ly, Can hap - pi - ness be

CAM. found else - where? On - ly the sun and sky a - bove

CAM. Smil - ing on me and her I love! Ah, when the world is

CAM. all un - ru - ly, One re - fuge we can find from care,

CAM. It is the home, It is our home and hap - pi - ness is there, yes there.

Allegretto.

CAM.

p *mf* *pp*

CAM.

Yet all the love - ly dream is but a bub - ble's gleam,

CAM.

A rain - bow's mag - ic ray That breaks and fades a - way,

CAM.

The home I thought so fair We find not a - ny - where,

pp

CAM.

'Tis but a cas - tle in the air. That is the

pp

CAM.  vis - ion of hap - pi - ness at home, But in the

CAM.  search for it vain - ly we may roam The world is

CAM.  cold that we have to wan - der through, Though you're the

CAM.  world to me and I to you. *p*

CAM.

Led. * *Led.* * *Led.*

CAM.

You're all my world. I'm the world to

*

CAM.

you.

Allegro.

mf animato *p*

CAM.

pp *rit.* *p* *f*

Led. * *Led.* 8 * *

FINALE.—ACT I.

BALL-MUSIC.
Tempo di Valse.

Piano.

First system of piano accompaniment for the ball music. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'mf' (mezzo-forte). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords.

Second system of piano accompaniment for the ball music. It continues the melody and accompaniment from the first system. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4. The music is marked 'mf'.

Tempo di Marcia.

MALE CHORUS.

CHO.

First system of the male chorus vocal line. The lyrics are: "La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The". The music is in 2/4 time and marked 'mf'.

La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The

Tempo di Marcia.

Second system of piano accompaniment for the male chorus. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is marked 'mf'.

CHO.

Second system of the male chorus vocal line. The lyrics are: "high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!". The music is in 2/4 time and marked 'mf'.

high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!

Third system of piano accompaniment for the male chorus. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is marked 'f' (forte).

CHO.

Su-preme-ly hap-py I should be If you had cho-sen me!

Su-preme-ly hap-py I should be If you had cho-sen me!

mf

SONIA.

Gen-tle-men, Tho' of course I like to dance with an-y, What am I to

p *fz*

SON.

say to ten? I can-not take so ma-ny. I had best sit

fz *p*

SON.

out the dance, Give the o-ther girls a chance. There are partners here in

p *fz*

SON. plenty!

St. BRIOCHE. *(aside)* *più animato*

Not with millions, sweet and twen-ty! They're get-ting ve-ry pressing now, I must

MALE CHORUS.

CHO. Just a dance! On-ly one! Just a sin-gle dance!

Just a dance! On-ly one! Just a sin-gle dance!

f *ff* *f* *fz più animato*

St. B. put them off some-how- Yes, I'll put them off some-how.

fz *f* *Allegro.*

St. B. *Più lento.*

They're like flies a-round the hon-ey,

Più lento. *p*

Tempo di Marcia moderato.

CASCADA.

St. B.

They shall not get the widow's mon - ey. I

CAS

say, don't you know this is wrong of you, It's con - duct that grieves us and pains. If

ST. BRIOCHE.

CAS

You
you do not dance, what are we to do But go off and blow out our brains?

St. B.

wo - men go in for the vote, they say, And want to be e - qual with man; And

ST. B. now that to-night is e - lec - tion day, You won't give a vote when you can!

CASCADA.

Then pray re -

8.....

f *mf*

ST. B. Then do not spurn me! E - lec - tor! May I ask your vote and

CAS. - turn me! E - lec - tor! May I ask your vote and

8.....

ST. B. voice? Give your vote to Saint Bri - o - che! I am the

CAS. voice? Mind and plump for Cas - ca - da! I am the

8.....

f₃ *f₂* *p*

ST. B. par - ty de - serv - ing your choice! Give your vote to

CAS. par - ty de - serv - ing your choice! Mind and plump for Cas - ca - da!

CHO. MALE CHORUS. Don't you vote for
Don't you plump for Cas - ca - da!

SONIA.
I'm

ST. B. Saint Bri - o - che! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. Saint Bri - o - che! I am the par - ty de - serv - ing your choice!
I am the par - ty de - serv - ing your choice!

SON. not a po - lit - i - cal la - dy, I hate giv - ing votes, and all

SON. that! It makes a man do what is sha - dy, And

SON. ru - ins a wo - man's best hat! But now as you're all of you

SON. stand - ing, And say that you won't leave me still, I'll

SON. do what you all are de - mand - ing: You ask me to vote - and I

SON. will I have to think be - fore I give my

ST. BRIOCHE.

Then do not spurn me!

CASCADA.

Then pray re - turn me!

SON. voice! Now in what di - rec - tion Shall I make se - lec - tion? Who is the

SON. par - ty de - serv - ing my choice? Now, in what di - rec - tion Shall I make se -

ST. BRIOCHE. Look in my di -

CASCADA. I'm up for e - lec - tion!

MALE CHORUS. Look in my di -

CHO. I'm up for e - lec - tion!

SON. - lec - tion? Who is the par - ty de - serv - ing my choice?

ST. B. - rec - tion! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. - rec - tion! I am the par - ty de - serv - ing your choice!

I am the par - ty de - serv - ing your choice!

Allegretto.

SONIA.

Well, then, gen - tle - men, You have been nom.in - a - ted for c -

pp

Ad.

SON.

- lec - tion: Then Ill vote - The die is

fz

*

SON.

animato DANILO. (brings in LADIES)

cast! Help has come to me at last!

LADIES. (off)

Ladies' choice! Ladies' choice!

f animato *ff* *fz*

DAN.

Tempo di Valse. *rit.* *a tempo*

Oh, come a - way, a - way! Mu - sic is call - ing, — With its

p *rit.* *a tempo*

DAN.

ma - gic— charm en - thrall - ing!— To its ring - ing and sing - ing You

DAN.

lift your feet, Fol - low the chime of the time Of the waltz - 's beat!

DAN.

rit. *a tempo*
Oh, come a - way, a - way! Mu - sic is play - ing, — Lin - ger not, vain.

DAN.

- - ly de - lay - ing, — Take your part - ners, — choice is free!

1 LADY (to a MAN)

(both dance off)

Will you please, Sir, dance with me?

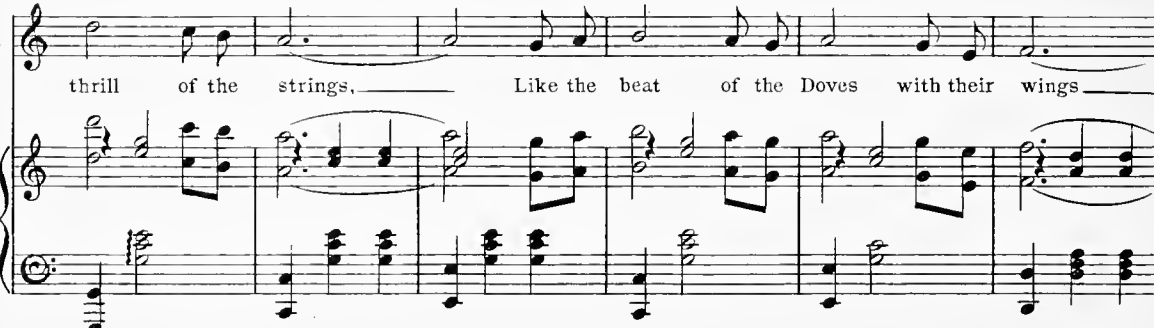
SONIA.
For the

SON.
night of the ball will go by, _____ And the dawn will be cold in the

SON.
sky. _____ Let us cap - ture our joys as they fly, _____

SON.  *fz* *p*

Soon will they fade and die! There's a charm in the

SON. 

thrill of the strings, Like the beat of the Doves with their wings

SON.  *rit.*

Then a - way! No de - lay! Let us dance while we may, For our pleas - ure will

SON.  *a tempo* *f a tempo*

end with day! LADIES. Take your part - ners - don't de - lay!

SONIA.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

DANILO.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

ST. BRIOCHE.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CASCADA.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CHO.

SON.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

DAN.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

ST. B.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

CAS.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

CHIO.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

SON. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

DAN. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

ST. B. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

CAS. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

CHO. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

The first system of music consists of five vocal staves (SON., DAN., ST. B., CAS., CHO.) and a piano accompaniment staff. All parts are in G major and 3/4 time. The vocal parts are in unison, singing the lyrics: "lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a waltz-like feel.

SON. way! Mus - ic is play - ing — Don't you hear what — it is

DAN. way! Mus - ic is play - ing — Don't you hear what — it is

ST. B. way! Mus - ic is play - ing — Don't you hear what — it is

CAS. way! Mus - ic is play - ing — Don't you hear what — it is

CHO. way! Mus - ic is play - ing — Don't you hear what — it is

The second system of music continues the vocal parts and piano accompaniment. The vocal parts are in unison, singing the lyrics: "way! Mus - ic is play - ing — Don't you hear what — it is". The piano accompaniment continues with the same rhythmic pattern, now including dynamic markings such as *ff* and *rit.* (ritardando).

SON. say - ing? To the dance, make no de - lay - ing!

DAN. say - ing? To the dance, make no de - lay - ing!

ST. B. say - ing? To the dance, make no de - lay - ing!

CAS. say - ing? To the dance, make no de - lay - ing!

CHO. say - ing? To the dance, make no de - lay - ing!

Red. # *

SON. Till the night shall be gone Our dance goes on. *(aside)*

DAN. Till the night shall be gone Our dance goes on. Not

ST. B. Till the night shall be gone Our dance goes on.

CAS. Till the night shall be gone Our dance goes on.

CHO. Till the night shall be gone Our dance goes on.

DAN. one of them must have her hand, _____ For

DAN. that would grieve my Fa - ther - land. _____ I mean to

DAN. make the game too hot For flies a round the honey - pot!

DAN. _____ Give

CASCADE. (to SONIA.)

Ma - dame, you have not spo - ken!

SONIA.

ST. B. me a word as tok - en! Yes, now the time has

DANILO. (aside)

SON. come to choose. I'll have to try some cle - ver

SONIA.

DAN. ruse. Dear me! what shall I an - swer?

NATALIE. (with CANILLE.)

May I pre - sent you a dan - cer? DANILO.

Oh, con - found! An -

Ob. Horn.

NAT. You

DAN. er hang-ing round!

p *f* *p*

Marcia moderato.

NAT. see him dance the pol-ka, I've tried him and I know; He

pp

NAT. al - so knows the ma - zur - ka, I've tried him, and it's —

f

NAT. so. He's ev - en stu - died the cake walk I've

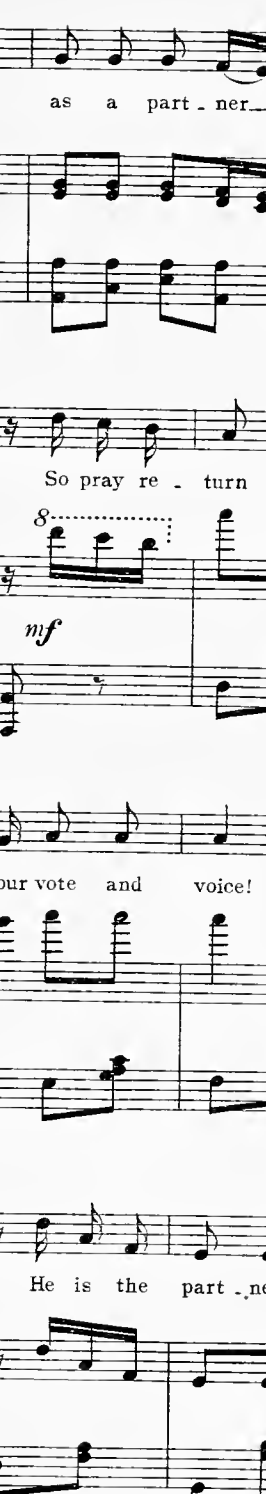
f *pp*

NAT.  tried him—long a—go! And as a part—ner— in a waltz, He's

fz

NAT.  sim—ply with—out an—y faults. So pray re—turn him, And do not

mf

NAT.  spurn him! But kind—ly let him have your vote and voice! Won't you plump for

p

NAT.  Jo—li—don! Give your vote to Jo—li—don! He is the part—ner des—erv—ing your

fz

SONIA.

An.oth.er

NAT.

choice!

ST. BRIOCHE.

He is the

Give your vote to Saint Brio.che!

I am the

CASCADA.

Won't you plump for Cas.ca.da?

I am the

MEN.

Don't you vote for

Jo.li don!

I am the

Don't you vote for Jo.li don!

I am the

Allegro.

can.di.date wait.ing my choice!

par.ty de.serv.ing your choice!

CAMILLE.

Pray say, Ma.dame, your choice I

par.ty de.serv.ing your choice!

par.ty de.serv.ing your choice!

par.ty de.serv.ing your choice!

par.ty de.serv.ing your choice!

Allegro.

f *mf*

str.

SON. *(sees DANILO.)*
I ra - ther think - may - be -

CAM.

am!
mf

f

SON. *rit.* If I must give my an - swer, *(aside.)* My cho - sen part - ner will be *rit.*

rit. *mf* *rit.*

SON. *a tempo*
he Who does - n't seem to no - tice me!

fz *mf*

SON. *(to DANILO.)* Will you be my dan - cer? *DANILO.* I? *rit.* No, Ma - dame, I do not

fz *rit.*

Allegro moderato.

DAN. *SONIA.*

dance! In fact, you don't care for the

SON. *DANILO.*

chance? Don't care? Oh, no! My dance, you told me

SONIA.

I did! What then?

DAN.

so! The dance is mine then, gen - tle -

DAN.

- men, I can do what I like with it, As I think

SONIA.

Of course!

NATALIA.

What does he mean?

CAMILLE.

What does he mean?

DAN.

fit! That's so? This dance, for which I

ST. BRICCHE.

What does he mean?

CASCADA.

What does he mean?

MEN.

What does he mean?

What does he mean?

pp

DAN.

now express my thanks, is worth at least two thousand francs!

mf

DAN. *rit.*
 Yoursthe dance may be, If you'll give two thousand francs to me For chari - ty!

p *rit* *mf* *a tempo*

CAMILLE.

Two thousand francs?

DAN.

It's go - ing, - go - ing No ad - vance?

ST. BRIOCHE.

Two thousand francs?

CASCADA.

(to ST. BRIOCHE.)

Two thousand francs? But for a dance?

MEN.

Two thousand francs?

Two thousand francs?

p *mf*

(aside)

DAN. It on - ly needs a lit.tle tact!

(to CASCADA.)

ST.B. Two thousand francs! He must be cracked!

CAS. Two thousand francs!

MEN. Two thousand francs!

Two thousand francs!

cresc. *mf rit.* *f*

(to SONIA.)

DAN. Now you see, gracious la - dy, what I say! Your a - dor - ers

ST.B. It's sim - ply sil - ly!

CAS. Two thousand francs!

MEN. Two thousand francs! It's sim - ply sil - ly!

Two thousand francs! It's sim - ply sil - ly!

pp

DAN.

all grow chil - ly, When you call on them to pay. They love you

DAN.

and a - dore, But love their mon - ey more. And that's the

(SONIA. turns away.)

CAMILLE.
(to NATALIE)

DAN.

sort of man they raise In no - ble mod - ern days. I

Allegro.

CAM.

can - not let him put me off so. It's two thou_sand francs - that I will

NATALIE. (Seizes his arm.)

You're in love with her?

(Surprised)

pay.

You told me so your -

(draws him away)

You must come a-way! (Exeunt.)

- self -

scen

do ff

rit.

Valse.

DANILO.

The last is gone, And you are free, And now,

pp

SONIA.

mad - ame, per - haps

You'll have the dance with me?

Now

DANILO.

I must de - cline! The dance is mine, As you will al - low.

SONIA.

Thank you, I do not dance — At least not now!

DANILO.

rit. Hark to the mu - sic there at the ball! Will you not fol - low its

DANILO.

call?

Valse moderato.

8.....

8

Ped.

*

SONIA.

No, I will not

Tempo di Valse.

mf

a tempo

p

8

Ped.

*

Ped.

*

Ped.

*

(He dances round her.)

mf con tenerezza

poco a poco cresc.

SONIA.

You're a ve - ry bad man, But

mf

(She takes his arm.)

DANILO.

SON.

dance like an an - gell I do what I can!

mf

f

(The Curtain falls slowly.)

(Both dance off.)

ff

sempre più

forte et molto animato

Presto.

fff

ff

ff

ff

ff

ff

ff

ff

Act II.

No. 7.

OPENING CHORUS and SONG-(Sonia.)

"VILIA"

Polonaise.

Piano.

f

ff

p

f

ff

Red. * Red. * Red. *

Red. * Red. * Red. *

SONIA.

I bid you

f *rit:*

Allegretto moderato.

SON.

wait here for a minute, And you will see Our own Mar-so-vian dance, when

p

SON

they begin it, Just as it would be, you understand, In our own native land.

pp

Vivace.

Musical score for piano, consisting of five systems of two staves each. The music is in 2/4 time with a key signature of one sharp (F#). The score includes dynamic markings such as *f*, *ff*, and *p*, and features various articulations like accents and slurs. A "Ped." marking is present at the beginning of the first system. The piece concludes with a double bar line and a repeat sign.

Allegretto.

CHO.

Ah!

Ah!

Ah!

Allegretto.

f

CHO.

Ah!

Ah!

Ah!

Allegretto.

f

CHO.

Ah!

Ah!

Ah!

Allegretto.

f

CHO.

f

Ah!

CHO.

ff

Ah!

CHO.

f

Ah!

Vivace.

CHO.

f Hei - a - ho!

Down in dear Mar - so - via, that's the way we go, In the good old

Down in dear Mar - so - via, that's the way we go, In the good old

Vivace.

Detailed description: This system contains the first vocal entry. The vocal parts (Soprano and Bass) enter with the lyrics 'Down in dear Mar-so-via, that's the way we go, In the good old'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *Vivace*.

CHO.

Hei - a - ho!

fash - ion, danc - ing to and fro; Gai - ly sing - ing and

fash - ion, danc - ing to and fro, Gai - ly sing - ing and

Detailed description: This system continues the vocal entry. The vocal parts sing 'fash-ion, danc-ing to and fro; Gai-ly sing-ing and'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*, *ff*, and *p*. A small asterisk is placed below the piano part at the end of the system.

CHO.

Hei!

light - ly spring - ing, Maid - ens danc - ing and cym - bals

light - ly spring - ing, Maid - ens danc - ing and cym - bals

Detailed description: This system contains the final vocal entry. The vocal parts sing 'light-ly spring-ing, Maid-ens danc-ing and cym-bals'. The piano accompaniment features a more active melody in the right hand. Dynamics include *ff* and *p*.

CHORUS

Heil! Heil!

ring - ing! Gai - ly sing - ing and light - ly spring - ing,

ring - ing! Gai - ly sing - ing and light - ly spring - ing.

ff *ff* *p*

CHORUS

Heil! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

ff *p* *ff*

CHORUS

dear Mar - so - via, So we go! Hei

dear Mar - so - via, So we go! Hei

dear Mar - so - via, So we go! Hei

ff *ff*

Allegretto moderato. SONIA

Now sing our dear Mar - so - vian rhyme. A bal - lad made in

SON. old - en time, The sto - ry all our chil - dren know, A - bout a Vil - ia long a -

SONG-(Sonia) "VILIA"
Allegretto

SON. - go! 1. There once was a wood - maid - en

SON. Vil - ia, A witch of the wood, A hunt - er be - held her a -
smiled, and no an - swer she gave, But beck - on'd him in . . . to the

SON.

lone as she stood. The spell of her beau - - ty up -
 shade of the cave; He nev - - er had known such a

SON.

on him was laid; He look'd and he long'd for the
 rap - tur - ous bliss, No maid - en of mort - als so

SON.

mag - ic - al maid! For a suddentremor ran, Right thro' the love-be-wild - er'd
 sweet - ly can kiss! As be-fore her feet he lay She vanish'd in the wood a -

SON.

man, And he sigh'd as a hap-less lov - er can.
 way, And he call'd vainly till his dy - ing day!

SON. *p*
con Fed.
 "Vil - ia, O Vil - ia! the witch of the wood, Would I not

SON.
 die for you, dear, if I could! Vil - ia, O Vil - ia, my

SON. *p*
 love and my bride!" Soft - ly and sad - ly he sighd.

CHO. *mf*
mf
mf
mf
 Vil - ia, O Vil - ia! the witch of the wood!
 Vil - ia, O Vil - ia! the witch of the wood!
 Vil - ia, O Vil - ia! witch of the wood!

mf

CHORUS
 Would I not die for you, dear, if I could!

mf

Would I not die for you, dear, if I could!

mf

Would I not die for you, dear, if I could!

ppp

SON.
 "Vil - ia, O Vil - ia, my love and my bride!"

ppp

ppp

SON.
 Soft - ly and sad - ly he sigh'd.

1.

Allegretto.

SON.

p *fz* *p* *f* *pp*

2. The

SON.

sigh'd, Sad - ly he sigh'd Vil - - ia.

CHO.

For love he died.

For love he died.

For love he died.

f *pp* *f*

Red. * *Red.* * *Red.* * *Red.* * *Red.*

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Vivace.

CHO.

Down in dear Mar - so - viã, that's the

Down in dear Mar - so - viã, that's the

Vivace.

f *p* *f*

Red.

CHO. Hei - a - ho! Hei - a - ho!

way we go, In the good old fash - ion dan - cing to and fro,

way we go, In the good old fash - ion dan - cing to and fro,

This system contains the first vocal entry. The vocal parts (Soprano and Bass) sing "Hei - a - ho!" followed by the lyrics "way we go, In the good old fash - ion dan - cing to and fro,". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A small asterisk is located at the end of the piano part.

CHO. Hei!

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

This system features a vocal entry with the word "Hei!" followed by the lyrics "Gai - ly sing - ing and light - ly spring - ing! Maid - ens". The piano accompaniment includes dynamic markings: *ff* (fortissimo) at the beginning, *p* (piano) in the middle, and *ff* at the end. The piano part has a more complex melodic line with some slurs.

CHO. Hei!

dan - cing and cym - bals ring - ing, Gai - ly

dan - cing and cym - bals ring - ing, Gai - ly

This system continues the vocal entry with the lyrics "dan - cing and cym - bals ring - ing, Gai - ly". The piano accompaniment features dynamic markings of *p* and *ff*. The piano part continues with a melodic line similar to the previous system.

CHO. Heil!

sing - ing and light - ly spring - ing, Maid - ens

sing - ing and light - ly spring - ing, Maid - ens

p *ff*

CHO. Heil! Down in

dan - cing and cym - bals ring - ing, Down in

dan - cing and cym - bals ring - ing, Down in

p *ff*

CHO. dear Mar - so - via, So we go! Heil!

dear Mar - so - via, So we go! Heil!

dear Mar - so - via, So we go! Heil!

ff

N^o 8.

DUET.—(Sonia and Danilo.)

"THE CAVALIER"

Allegretto.

Sonia.

Piano.

Musical score for the first system, featuring a vocal line for Sonia and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part starts with a forte (*ff*) dynamic and includes a "Ped." (pedal) marking.

SON.

Musical score for the second system, featuring a vocal line for Sonia and a piano accompaniment. The vocal line includes the lyrics: "Hal - lo, maid - en' See him ride, See the horse - man pranc - ing!". The piano part includes a piano (*pp*) dynamic and "Ped." markings.

SON.

Musical score for the third system, featuring a vocal line for Sonia and a piano accompaniment. The vocal line includes the lyrics: "Has he come to choose a bride From the maid - ens dan - cing?". The piano part includes piano (*pp*) and mezzo-forte (*mf*) dynamics and "Ped." markings.

SON.

Look up, maid - en, mark him well! Leave the dan - cers lone - ly

pp

Ad. * *Ad.* * *Ad.* * *Ad.* *

SON.

He may like you, who can tell. If he sees you on - ly!

pp *fp*

DANILO.

So she glan - ces shy and sly, And she meets the horse - man's eye!

pp

SONIA.

Not a word she says, but still, He can take her if he will!

mf *rit:* *a tempo*

Piu lento.

SON. *pp*
 Sil - ly, sil - ly cav - a - lier! He can nei - ther see nor hear;

SON. *p*
rit. Sil - ly, sil - ly horse - man! Ride up - on your course, man, *a tempo* Sil - ly, sil - ly cav - a -

SON. *mf*
 - lier! He that will not when he may,

SON. *p*
 When he wills it shall have nay, *rit.* Sil - ly, sil - ly horse - man!

SON. *a tempo*
 Ride up - on your course, man, *a tempo* Sil - ly, sil - ly cav - a - lier!

Animato.

Allegretto.

Ped.

*

SONIA.

Hal - lo! Here he comes a - gain! See his charg - er wheel - ing!

Ped.

*

Ped.

*

Ped.

*

Ped.

*

SON.

Now he seems a love - lorn swain, Beg - ging and ap - peal - ing!

pp

mf

SON.
 But the maid - en, calm and cool. Sings and does - n't care now!

pp

Red. * *Red.* * *Red.* * *Red.* *

SON.
 "Cav - a - lier, if you're a fool I am not, - so there now!"

pp *fp*

DANILO.
 So the horse - man laughs "All right!" If you won't, why, then good - night!

pp

DAN.
 Pret - ty maid - en, now good - bye, - Take an oth - er, so will I!

mf *rit.* *rit.* *a tempo*

SONIA *Più lento.*
 Sil - ly, sil - ly cav - a - lier! You can neither see nor hear!

pp *Red.* * *Red.* *

SON. *rit.* *a tempo*
 Sil - ly sil - ly horse - man! Ride up - on your course, man! Sil - ly, sil - ly cav - a -

DAN.
 Clev - er elev - er horse - man! That's the pro - per course, man! Clev - er, elev - er cav - a -

p *rit.* *a tempo*
Red. * *Red.* * *Red.* *

SON. - lier! He that will not when he may,

DAN. - lier! You may take it as you may,

mf *pp*

SON. When he wills it, shall have nay! *rit.* Sil - ly, sil - ly horse - man,

DAN. I shall love and ride a - way! Clev - er, elev - er horse - man,

pp rit.
Red. *

SON. *a tempo*
 Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!

DAN. That's the pro - per course, man, Clev - er, elev - er cav - a - lier!

mf *a tempo* *mf*
Red. * *Red.* *

Allegro moderato.

mf

Ped.

Ped.

(DANILO saluts and exit.)

ff

ff

(SONIA moves after him.)

Ped.

Ped.

(She stops.)

Ped.

SONIA.

rit.

Allegro.

Sil - ly, sil - ly horse-man! Ride up - on your course-man! Sil - ly, sil - ly cav - a - tier!

rit.

Allegro.

f

ff

Ped.

N^o 9.

MARCH-SEPTET.

"WOMEN."

Tempo di Marcia.

Danilo.

DANILO.

Oh, the

Piano.

DAN.

wo-men!

How to win them-

That's an

POPOFF.

Oh, the wo-men!

Tell us, pray!

ST. BRIOCHE.

Oh, the wo-men!

Tell us, pray!

CASCADA.

Oh, the wo-men!

Tell us, pray!

NISCH.

Oh, the wo-men!

Tell us, pray!

KHADJA.

Oh, the wo-men!

Tell us, pray!

NOVIKOVICH.

Oh, the wo-men!

Tell us, pray!

DAN. art I'm ra-ther dim in, For there is no pa-tent way!

POPOFF. Winning

cresc. *f* *p*

Red. * Red. * Red. *

DAN. Winning wo-men- How's it done? That's what no-bo-dy dis-

POP. wo-men For their lov-ers- That's what no-bo-dy dis-

ST.B. Winning wo-men- How's it done?

CAS. Winning wo-men- How's it done?

NIS. Winning wo-men- How's it done?

KHAD. Winning wo-men- How's it done?

NOV. Winning wo-men- How's it done?

f *p*

DAN. *cov - ers, Not ev - en an Ed - i - son! With one you have to flirt and flat - ter -*

POP. *cov - ers, Not ev - en an Ed - i - son!*

ST. B. *Not ev - en an Ed - i - son!*

CAS. *Not ev - en an Ed - i - son!*

NIS. *Not ev - en an Ed - i - son!*

KHAD. *Not ev - en an Ed - i - son!*

NOV. *Not ev - en an Ed - i - son!*

DAN. *So and so and so and so! So and so and*

POP. *So and so and so and so! And look un - ut - ter - a - bly at her - So and so and*

ST. B. *So and so and so and so! So and so and*

CAS. *So and so and so and so! So and so and*

NIS. *So and so and so and so! So and so and*

KHAD. *So and so and so and so! So and so and*

NOV. *So and so and so and so! So and so and*

DAN. so and so! So and so and so and so!

POP. so and so! So and so and so and so!

ST.B. so and so! An - o - ther likes you when you blus - ter - So and so and so and so!

CAS. so and so! So and so and so and so! And

NIS. so and so! So and so and so and so!

KHAD. so and so! So and so and so and so!

NOV. so and so! So and so and so and so!

DAN. So and so and so and so! One

POP. So and so and so and so!

ST.B. So and so and so and so!

CAS. while you beat her you can trust her - So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

DAN. asks for ten - der - ness un - flag - ging - So and so and so and so!

POP. So and so and so and so! An -

ST. B. So and so and so and so!

CAS. So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

p

ped. *

DAN. So and so and so and so!

POP. - o - ther's al - ways rag - ging, nag - ging - So and so and so and so!

ST. B. So and so and so and so!

CAS. So and so and so and so! An -

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

mf

ped. *

Animato.

rit.

rall.

DAN.

POP.

ST. B.

CAS.

NIS.

KHAD.

NOV.

So and so and so and so! And o.ther things they
So and so and so and so! And o.ther things they
So and so and so and so! And o.ther things they

o.ther likes in - ces - sant laugh,ter- So and so and so and so! And o.ther things they

So and so and so and so!
So and so and so and so!
So and so and so and so!

Animato.

rit.

p

rall.

Ad.

*

DAN.

POP.

ST. B.

CAS.

NIS.

KHAD.

NOV.

rit.

a tempo

ask for af - ter- So and so and so and so! You may
ask for af - ter- So and so and so and so! You may
ask for af - ter- So and so and so and so!
ask for af - ter- So and so and so and so!

So and so and so and so!
So and so and so and so!
So and so and so and so!

pp

rit.

p a tempo

Ad.

*

TRIO.
Tempo I.

DAN. *stu - dy her ways as you can; But a wo - man's too*

POP. *stu - dy her ways as you can; But a wo - man's too*

ST.B. *Oh, the women! Bless the women!*

CAS. *Oh, the women! Bless the women!*

NIS. *Oh, the women! Bless the women!*

KHAD. *Oh, the women! Bless the women!*

NOV. *Oh, the women! Bless the women!*

Tempo I.

DAN. *much for a man! It is deep - er than div - ing for*

POP. *much for a man! It is deep - er than div - ing for*

ST.B. *Oh, the women! Hang the women!*

CAS. *Oh, the women! Hang the women!*

NIS. *Oh, the women! Hang the women!*

KHAD. *Oh, the women! Hang the women!*

NOV. *Oh, the women! Hang the women!*

23260 M. W.

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B.

CAS. Girls, girls, girls, girls!

NIS. Girls, girls, girls, girls!

KHAD. Girls, girls, girls, girls!

NOV. Girls, girls, girls, girls!

DAN. fair flax.en hair, eyes of blue, She's a long way too know - ing for

POP. fair flax.en hair, eyes of blue, She's a long way too know - ing for

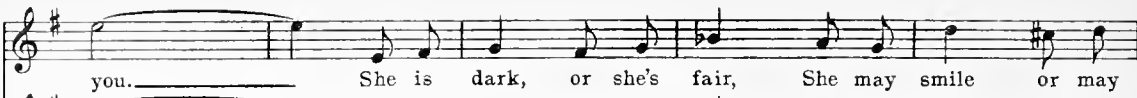
ST. B. Oh, the women! Darling women!

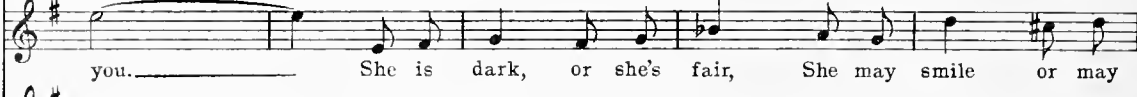
CAS. Oh, the women! Darling women!

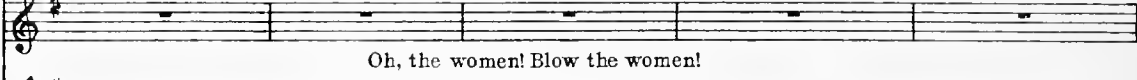
NIS. Oh, the women! Darling women!

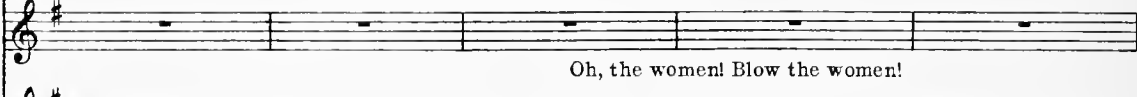
KHAD. Oh, the women! Darling women!

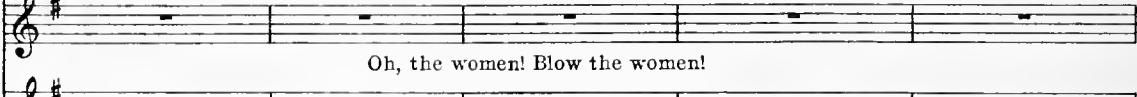
NOV. Oh, the women! Darling women!

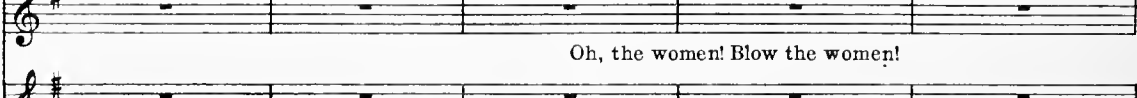
DAN.  you. She is dark, or she's fair, She may smile or may

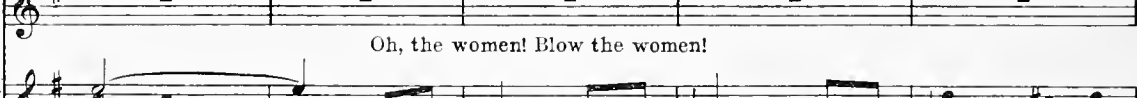
POP.  you. She is dark, or she's fair, She may smile or may

ST.B. 


CAS.  Oh, the women! Blow the women!


NIS.  Oh, the women! Blow the women!

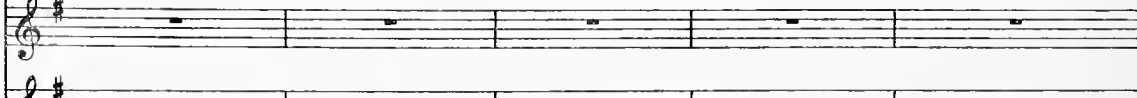
KHAD.  Oh, the women! Blow the women!


NOV.  Oh, the women! Blow the women!

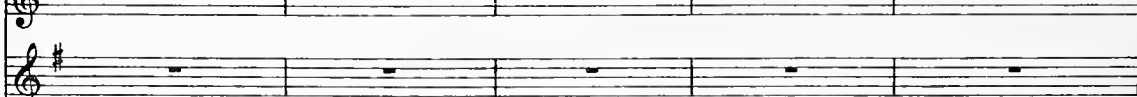
 *cre - - - scen - - - do*


DAN.  frown- Nev - er mind, you will get done brown!


POP.  frown- Nev - er mind, you will get done brown!

ST.B. 

CAS. 

NIS. 

KHAD. 

NOV. 



DAN. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!*

POP. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

ST.B. *Wo - men, wo - men, wo - men, wo - men,*

CAS. *Wo - men, wo - men,*

NIS. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

KHAD. *Wo - men, wo - men, wo - men, wo - men,*

NOV. *Wo - men, wo - men,*

f

DAN. *Ah!* *rit.* *ff* *You may*

POP. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *ff* *You may*

ST.B. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *rit.* *ff* *You may*

CAS. *ah!* *ff* *You may*

NIS. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *rit.* *ff* *You may*

KHAD. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *ff* *You may*

NOV. *ah!* *rit.* *ff* *You may*

molto cresc. *rit.* *ff*

DAN. stu - dy her ways as you can, But a wo - man's too

POP. stu - dy her ways as you can, But a wo - man's too

ST. B. stu - dy her ways as you can, But a wo - man's too

CAS. stu - dy her ways as you can, But a wo - man's too

NIS. stu - dy her ways as you can, But a wo - man's too

KHAD. stu - dy her ways as you can, But a wo - man's too

NOV. stu - dy her ways as you can, But a wo - man's too

DAN. much for a man! It is deep - er than div - ing for

POP. much for a man! It is deep - er than div - ing for

ST. B. much for a man! It is deep - er than div - ing for

CAS. much for a man! It is deep - er than div - ing for

NIS. much for a man! It is deep - er than div - ing for

KHAD. much for a man! It is deep - er than div - ing for

NOV. much for a man! It is deep - er than div - ing for

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B. pearls Court.ing girls, girls, girls, girls, girls! With her

CAS. pearls Court.ing girls, girls, girls, girls, girls! With her

NIS. pearls Court.ing girls, girls, girls, girls, girls! With her

KHAD. pearls Court.ing girls, girls, girls, girls, girls! With her

NOV. pearls Court.ing girls, girls, girls, girls, girls! With her

cre - scen - do *ff*

Red. *Red.*

DAN. fair flax-en hair, eyes of blue, She's a long way too

POP. fair flax-en hair, eyes of blue, She's a long way too

ST. B. fair flax-en hair, eyes of blue, She's a long way too

CAS. fair flax-en hair, eyes of blue, She's a long way too

NIS. fair flax-en hair, eyes of blue, She's a long way too

KHAD. fair flax-en hair, eyes of blue, She's a long way too

NOV. fair flax-en hair, eyes of blue, She's a long way too

cre - scen - do *f*

Red. *Red.*

DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST.B. know - ing for you! She is dark, or she's fair, She may

CAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

DAN. smile or may frown- Nev - er mind, you will get done brown! You may

POP. smile or may frown- Nev - er mind, you will get done brown! You may

ST.B. smile or may frown- Nev - er mind, you will get done brown!

CAS. smile or may frown- Nev - er mind, you will get done brown!

NIS. smile or may frown- Nev - er mind, you will get done brown!

KHAD. smile or may frown- Nev - er mind, you will get done brown!

NOV. smile or may frown- Nev - er mind, you will get done brown!

DAN. *stu - dy her ways as you can, But a wo - man's too*

POP. *stu - dy her ways as you can, But a wo - man's too*

ST. B. *Wo - men!*

GAS. *Women!*

NIS. *Wo. men!*

KHAD. *Women!*

NOV. *Women!*

sempre leggiero

DAN. *much for a man! It is deep - er than div - ing for*

POP. *much for a man! It is deep - er than div - ing for*

ST. B. *Wom - en!*

GAS. *Women!*

NIS. *Women!*

KHAD. *Women!*

NOV. *Women!*

DAN. pearls, Country girls, girls, girls, girls, girls With her

POP. pearls, Country girls, girls, girls, girls, girls With her

ST. B. Women! Girls, girls, girls, girls With her

GAS. Women! Girls, girls, girls, girls With her

NIS. Women! Girls, girls, girls, girls With her

KHAD. Women! Girls, girls, girls, girls With her

NOV. Girls, girls, girls, girls, girls With her

cre - scen - do. ff *pp*

DAN. fair flaxen hair, eyes of blue, She's a long way too

POP. fair flaxen hair, eyes of blue, She's a long way too

ST. B. fair flaxen hair, eyes of blue, She's a long way too

GAS. fair flaxen hair, eyes of blue, She's a long way too

NIS. fair flaxen hair, eyes of blue, She's a long way too

KHAD. fair flaxen hair, eyes of blue, She's a long way too

NOV. fair flaxen hair, eyes of blue, She's a long way too

cresc.

DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST. B. know - ing for you! She is dark, or she's fair, She may

GAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

cre-

DAN. smile or may frown - Nev - er mind, You will get done brown!

POP. smile or may frown - Nev - er mind, You will get done brown!

ST. B. smile or may frown - Nev - er mind, You will get done brown!

GAS. smile or may frown - Nev - er mind, You will get done brown!

NIS. smile or may frown - Nev - er mind, You will get done brown!

KHAD. smile or may frown - Nev - er mind, You will get done brown!

NOV. smile or may frown - Nev - er mind, You will get done brown!

scen - do

Nº 10.

DUET. (Sonia and Danilo.)

I. Allegretto.

Piano.

The musical score is written for piano and consists of six systems. The first system is marked 'I. Allegretto.' and 'Piano.' with a dynamic of *pp*. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano introduction. The second system continues the piano introduction with a dynamic of *p*. The third system features a melodic line in the right hand and a bass line in the left hand, with a dynamic of *pp*. The fourth system continues the melodic and bass lines, with a dynamic of *p*. The fifth system features a melodic line in the right hand and a bass line in the left hand, with a dynamic of *p*. The sixth system concludes the piece with a melodic line in the right hand and a bass line in the left hand, with a dynamic of *p*.

First system of a piano score. The right hand features a rapid sixteenth-note arpeggiated pattern, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *p*. The system concludes with a *Red.* (Reduction) and an asterisk.

Second system of the piano score. The right hand continues with arpeggiated figures, and the left hand provides harmonic support. The dynamic marking changes to *mp*. The system ends with a *Red.* and an asterisk.

Third system of the piano score. The right hand has a more complex texture with some rests, while the left hand continues with eighth-note accompaniment. The dynamic marking is *p*. The system concludes with a *Red.* and an asterisk.

Fourth system of the piano score. The right hand plays a melodic line with eighth notes, and the left hand has a simple accompaniment. The dynamic markings are *mf*, *p*, *rit.*, and *pp*. The system ends with a *Red.* and an asterisk.

Fifth system of the piano score, marked *Vivace.* The right hand features a rapid sixteenth-note arpeggiated pattern, and the left hand plays a steady eighth-note accompaniment. The dynamic marking is *f*. The system concludes with a *Red.* and an asterisk.

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The instruction *sempre più animato et crescendo* is written across the system.

Third system of the piano score. The right hand's eighth-note patterns become more complex. A dynamic marking of *f* (forte) is placed in the right hand.

Fourth system of the piano score. The right hand continues with dense eighth-note textures, and the left hand accompaniment remains consistent.

Fifth system of the piano score. The right hand features a series of chords and eighth-note patterns. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present in the right hand.

II. Allegretto moderato.

p *mf*
Ped. * Ped. * Ped. *

DANILO. Allegretto.

He'll take you to Max -

mp

... im's where fun and frolic beams!

mp

Ped. *

Ped. *

Moderato.

Tempo di Valse moderato.

The first system of music features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a *pp* dynamic marking. A *con Ped.* marking is placed below the bass staff. The system concludes with a *p.* dynamic marking.

The second system continues the musical piece. It includes a *ped.* marking in the bass staff and two asterisked (***) markings, one in the treble staff and one in the bass staff.

The third system of music shows further development of the melody and accompaniment. It includes a *ped.* marking in the bass staff and an asterisked (***) marking in the bass staff.

The fourth system continues the piece with more complex rhythmic patterns in both staves.

The fifth and final system of music concludes the piece. It ends with a *p rit.* marking in the treble staff.

Valse lente.

The first system of the musical score for 'Valse lente' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. There are three measures with a fermata over the bass clef notes, each marked with 'Ped.' and an asterisk (*).

The second system continues the musical score. It includes a piano (*pp*) dynamic marking in the middle of the system. The melodic line continues with various ornaments and phrasing marks.

The third system concludes the 'Valse lente' section. It features a final melodic phrase in the treble clef and a corresponding harmonic accompaniment in the bass clef, ending with a fermata.

Tempo di Valse.

SON. (closed lips)

The first system of the 'Tempo di Valse' section is a vocal line for the soprano (SON.), marked '(closed lips)'. The melody is simple and rhythmic, following the tempo change.

DAN.

Tempo di Valse.

The second system shows the piano accompaniment (DAN.) for the 'Tempo di Valse' section. It features a steady, rhythmic accompaniment in the bass clef, marked with a piano (*pp*) dynamic.

SON.

DAN.

The third system continues the vocal line (SON.) and piano accompaniment (DAN.) for the 'Tempo di Valse' section. The vocal line remains simple and rhythmic.

The fourth system concludes the 'Tempo di Valse' section. It features a final melodic phrase in the treble clef and a corresponding harmonic accompaniment in the bass clef, ending with a fermata.

SON.
DAN.

Musical score for the first system, featuring vocal lines for SON. and DAN. and a piano accompaniment. The key signature has one sharp (F#). The piano part includes a 'Ped.' marking at the end.

SON.
DAN.

Musical score for the second system, featuring vocal lines for SON. and DAN. and a piano accompaniment. A '*' marking is present in the piano part.


SON.
DAN.

Musical score for the third system, featuring vocal lines for SON. and DAN. and a piano accompaniment. The piano part includes 'f' markings and a 'Ped.' marking.

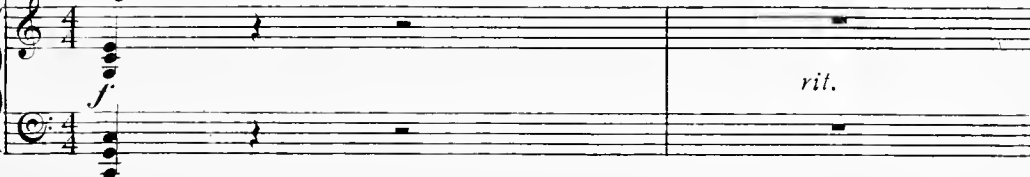
Nº 11. DUET. (Natalie and Camille.) and ROMANCE. (Camille.)

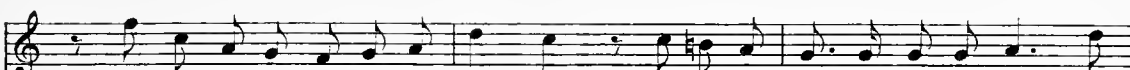
"LOVE IN MY HEART."

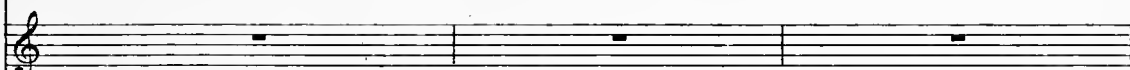
Allegro.

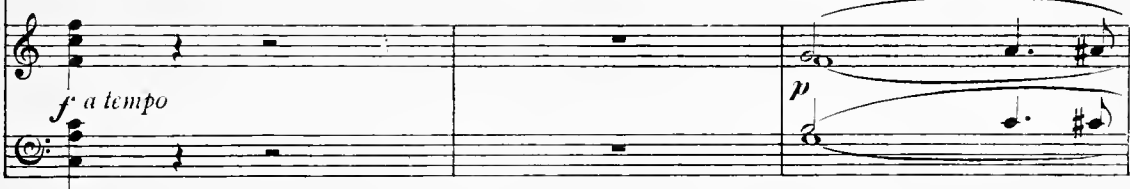
Natalie. 
Oh, say no more!

Camille. 
Will you not let me?

Piano. 
Allegro. *rit.*

NAT. 
It's time to mar-ry and for-get me! This ve-ry night your of-fer must be

CAM. 
f a tempo *p*

Piano. 
f a tempo *p*

NAT. 
spo-ken!

CAM. 
It shall be done, al-tho' my heart is bro-ken.

Piano. 
p

NATALIE. *rit.* Moderato

Oh, do not doubt I feel it

rit. *pp*

NAT. too! With-out your love life will be hol-low; But

f

NAT. hon-our tells me what to do, And when it calls me I must

pp *mf*

NAT. fol-low. Ah!

CAMILLE. Then may I nev-er hope to meet you?

mf

NAT. *animato*
do not tor-ture me, I en-treat you!

CAM.
No more I say- I will o-

p *animato*
Rw. * Rw. *

NAT.
It is my heart, my love, that I fear!

CAM.
- bey. Ah!

mf

NAT.
You should not have ask'd me!

CAM.
let me kiss you! For-give, for-give me, dear!

f *p* *mf*

Romance. (CAMILLE) "Love in my heart!"
 Allegretto.

CAMILLE.

Love in my heart a -

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *rit.* marking and a fermata over a chord.

CAM. - wak - - ing, A rose - bud in - the May,

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a fermata over a chord.

CAM. In - to full beau - ty break - ing, Be - came a rose to -

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a fermata over a chord.

CAM. - day. I hard - ly mark'd it bud - - ding To - wards the sun a -

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a fermata over a chord and dynamic markings *p* and *mf*.

CAM. *p* *mf* *p*

-bove Un - til it op - en'd, flood - ing My

CAM. *rit.* *a tempo*

heart with joy of love. And now I know my

pp rit. *pp a tempo tranquillo*

Con Ped.

CAM.

pas - sion, It can - not but be told! The

CAM. *rit.*

rose that love can fash - ion Shall bloom in spite of

pp rit.

CAM. *animato*
cold. My heart with song is ring - ing Like

p animato *cres.*

CAM. birds that greet the sun, I know as I am

cres. *p* *f*

CAM. sing - ing The day of love is won! Oh

p *f*

CAM. an - swer to my sing - ing, And say my love is

cres. *ff*

Allegretto.

NATALIE.

CAM. Oh, Ca - mille!

won! Nat - a - lie!

p *dim.*

NAT. Ah! leave me, pray! I

animato *animato* *cres* *cen*

NAT. know not what I shall do or say!

do

CAMILLE.

Good - bye, then, my dar - ling— Give me one last

f

NATALIE.

rit.

No, not here!

*Più lento**rit.*

kiss!

See,

there's a lit - tle ar - bour

*rit.**pp Più lento*

there— It can hear a kiss and will

not

tell!

Our ten - der se - cret it may share

When we bid a lov - er's

last fare - well!

animato

Tho' 'tis dark a -

p animato

CAN.

- round, ————— There will love's light be found —————

f *rit.*

CAN.

lento *rit.*

Come to the lit_tle ar_bour here ————— There is no_thing there to

p *lento* *rit.*

CAN.

fear, My dear! I

pp

Moderato.
NATALIE.

NAT.

ought not Yet I can_not re_sist you!

NATALIE.

CAMILLE.

No one will hear us?

Come to the lit-tle ar-bour here. Not a soul will know I

mf

NAT.

CAM.

I must not hear! Though 'tis dark a -

kissed you, dear! Though 'tis dark a -

p

NAT.

CAM.

- round, There will love's light be found

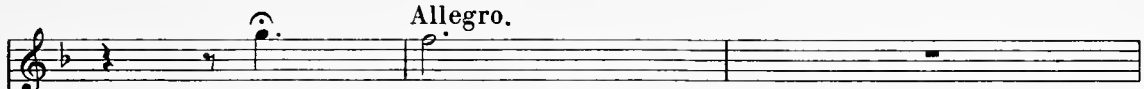
- round, There will love's light be found


f *rit.*


NAT. 

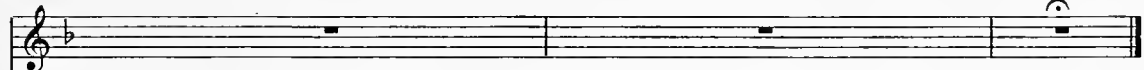
CAM.  *rit.*

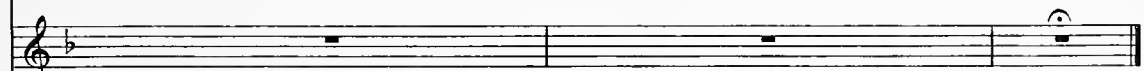
 *p a tempo* *rit.*


NAT.  **Allegro.**

CAM.  **Allegro.**

 *p*





 *ff* *

Allegro.

SONIA.

SONIA.
Well, gen - tle -

DANILO.
Ha! Ha!

POPOFF.
Ha! Ha!

Piano.
f *p*

SON.

DANILO.

SONIA.
_ men, what is your will? Ha! Son - ia and Ca - mille! Ha!

DANILO.
Ha! Ha!

POPOFF.
Then was I blind? I saw her here!

DAN.

DANILO.
Son - ia and Ca - mille! My ve - ry heart stands still! The case is

Piano.
p

NATALIE.

I'm here, dear!

DAN.

ve - ry much too clear!

POPOFF.

Then where can be my wife?

NATALIE.

CAMILLE.

What's go - ing on? I'd like to know!

There's

POPOFF.

DANILO.

Well, I'm sim - ply blown!

Ha! Son - ia and Camille!

CAM.

no - thing wrong! Be still!

POPOFF.

I saw a la - dy in there just be - fore - Yes, through the

SONIA.

You are a sly Am-bas-sa-dor!

DANILO.

That is what he's for!

POP.

key-hole of the door.

I hard-ly could be-lieve my

POP.

ve-ry ears,

When love un-end-ing

that fel-low

SONIA.

The la-dy- that was I!

DANILO.

You, Son-ia!

POPOFF.

POP.

swore!

I would have

SONIA.

My dear - est Ca - mille, con -

POP.

sworn it was my wife, you know!

SONIA.

- fess it was so!

Well,

NATALIE.

Al - though it saves - me, it fills me with woe!

CAMILLE.

Al - though it saves - her, I speak it in woe!

DANILO.

With rage and jeal - ous - y my heart is a - glow!

KHADJA.

I can't be - lieve - it! Oh, no! Oh, no!

NISOH.

I man - aged ev - 'ry - thing, and got up the show!

mf

p

Più lento.

SON.

since the Am_bas_sa_dor sees fit To lis_ten and spy at the ar_hour door—

mf

SON.

Pray tell them all the whole truth of it, Repeat_ing what you said in

p *rit.* *mp*

CAMILLE.

SON.

there, just be_fore! Must I de_clare it?

DANILO.

And I have to bear it?

mf

CAMILLE.

SON.

Your Ex_celleney,as I have to o_bey, All that I told her a_gain I will

mf *p* *mf*

Allegretto.

CAM. say? POPOFF. Love in my heart a - wak - ing, A
 (Spoken.) What will he say?

CAM. rose - bud in the May, In - to full beau - ty

CAM. break - ing, Be - came a rose to - day. I hard - ly marked it

CAM. bud - ding To - wards the sun a - bove, Un -

CAM. - til it open - ed, flood - ing My heart with joy of love. And

pp *ppp* *mf* *p* *mf* *pp* *ppp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

SONIA.
His face is quite a sight to

NATALIE.
It al - most breaks my heart to

CAM.
now I know my pas - sion, It can - not but ___ be

NISCH.
This is a sud - den pas - sion!

KHADJA.
She does - n't seem to scorn his

a tempo

SON.
see! He thinks the song is

NAT.
see - He looks at her as

CAM.
told ___ The rose that love can fash - ion Shall

NIS.
Now we are nice - ly sold! But he's a man of

KHAD.
pas sion, She flirts with

ff

Ped. ** Ped. ** ** Ped. **

SON. meant for me! Ah,

NAT. once at me! That

CAM. bloom in spite of cold My heart with joy is

NIS. fash - ion, He is af - ter gold! In half a

KHAD. him in reck - less fash - ion! Our wi - dow's

pp *rit.* *a tempo* *mf*

SON. no - ble Prince, I think I have won;

NAT. song, whose e - cho hard - ly is done, He sings it now

CAM. ring - ing Like birds that greet the sun I know as I am

NIS. min - ute He has wooed and won! He is the man to

KHAD. ra - ther hot - I'm glad my wife is not!

cresc. *f*

23260 M. W. * *Ad.* * *Ad.* * *Ad.* *

SON. You'll have to speak— be - fore you've done!

NAT. — as if he loved an - oth - er one!

CAM. sing - ing The day of love— is won — Oh,

NIS. win — it, And we are sim - ply done!

KHAD. If I should catch him sing - ing I soon would spoil his fun

Ad. * *Ad.* * *Ad.* *

SON. Ah, — no - ble Prince, I've fair - ly

NAT. Has love an end — so soon be - fore 'tis well be -

CAM. an - swer back my sing - ing, And say my love — is

NIS. He is the man to win it all, And we are sim - ply

KHAD. By neat - ly wing - ing Him with sword or

cresc. * *Ad.* * *Ad.* *

23260 M. W.

SON. won — Yes — I've won!

NAT. - gun? All — is done!

CAM. won — Love — is won!

NIS. done — We — are done!

KHAD. gun! Oh, — what fun!

Red. *Allegro.* Red.* *ff* *ff* *ff*

SONIA. (Spoken.) Now, ladies and gentlemen, you shall know what was arranged in the arbour.
 (aside.) It's neck or nothing! Now I play my trump card!

fp *f*

SONIA.

Al - low me to

cresc. *f*

(looks at DANILLO.)

SON. tell you, if it won't bore you— A pair en -

Oh, no! Oh, no!

Oh, no! Oh, no!

Oh, no! Oh, no!

SON. - gaged you see— be - fore you! This gen - tle - man -

NATALIE. Oh,

CAMILLE. What I?

SON. and my most hum - ble self?

NAT. Heaven! Un - true!

CAM. I? Un - true!

DAN. Not that! Un - true!

POP. What now? Un -

CHO. Ah! what a piece of news!

Ah! what a piece of news!

Ah! what a piece of news!

POP. - true! I thought that bit of news would do!

SONIA. Allegro.

DAN. He takes her for her cur-sed mon - ey!

POP. He's got a - way with all our mon - ey!

CHORUS
 Congrat - u - la - tions!

SONIA (to CAMILLE.)

Be - ware, or she is the

CAMILLE (to SONIA.)

That goes too far! I real - ly am sur - prised -

SON. one com-pro-mised! Why should n't

(to CAMILLE.)

NAT. Real - ly, do you mean-

POP. You real-ly mean it?

SON. I? You won't!

(to DANILO.)

DAN. DANILO. *rit.* *molto rit.*
Oh no! why should I raise ob -

POP. I won't al-low it, nor the Prince!

colla voce *molto rit.*

DAN. - jec-tions so? I give you my— pa-ter-nal bless-ing! On -


SON. *Andante.*
What do you think?

DAN. *Andante.*
- ly I think- Love when you may, Pro- pose but

DAN. *Mazurka moderato.*
CAMILLE.
sel- dom, Mar- ry not at all! Tho' marriage in the old- en way

CAM. *con Ad.*
Is whol- ly out- of- date to- day, And as our friend has told us,

CAM. *con Ad.*
Quite un- dip- lo- mat- ic, Yet if the la- dy mar- ries me,

CAM.  A mod - ern wed - ding it will be, I prom - ise, — I prom - ise

CAM.  In a style en - phat - ic! We make a lit - tle change of name,

CAM.  In - stead of two, we have the same, Just like a sis - ter and a

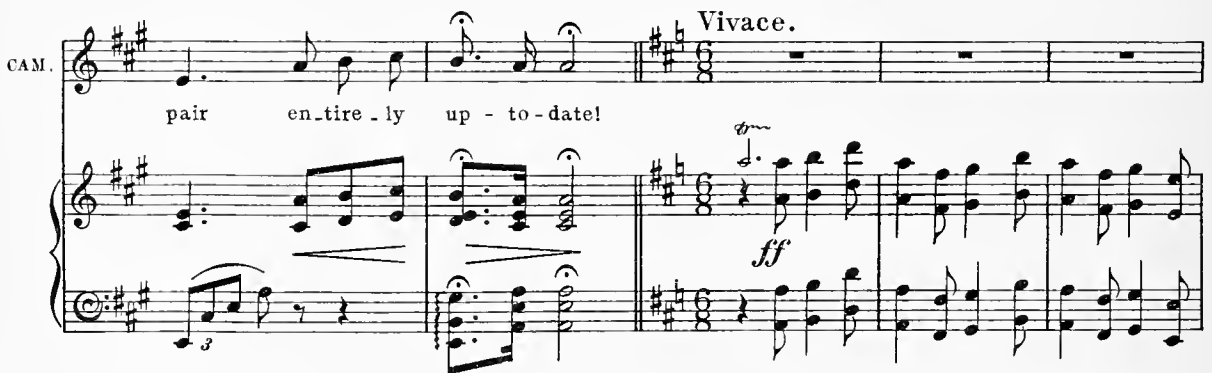
CAM.  broth - er; But when the ce - re - mo - ny's done, Wher - ev - er -

Rev. © *

Allegretto moderato.

CAM.  you may meet with one, You won't expect to find the

CAM.  oth - er! In fact, you'll find it safe to state, We are a

CAM.  pair en-tire - ly up - to - date! **Vivace.**

SONIA.

 My *p*

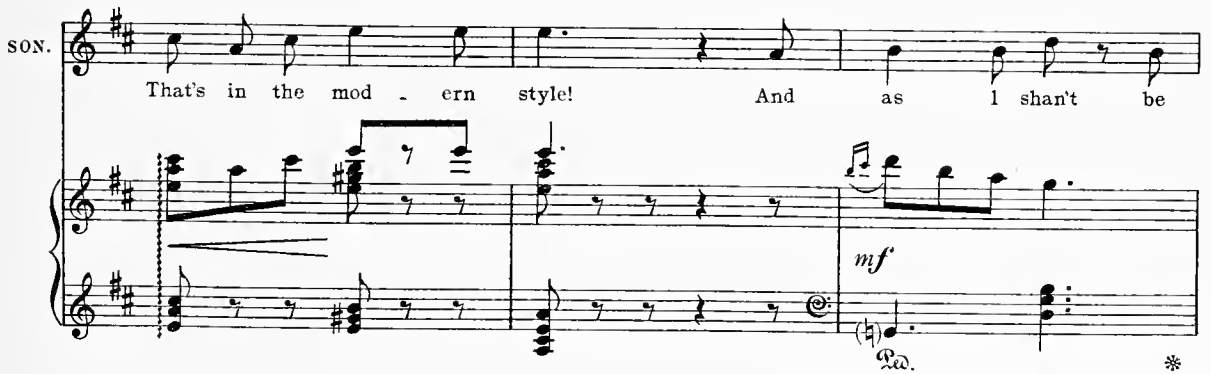
Tempo di Marcia.

SON. 

mar - riage will be one ar - ranged, Quite in the mod - ern

SON. 

style; My name is all that will be changed—

SON. 

That's in the mod - ern style! And as I shan't be

SON. 

on the shelf, Not for a lit - tle white, I'll

SON. *rit.* **Vivace.**

go a-head and please my-self, Quite in the mod-ern style! I am

SON.

free, so, tra - la - la - la - la - la! Still I'll be so,

SON.

tra - la - la - la - la - la! And men may come and men may go, They

cre - scen -

SON.

will not break my heart, oh, no! Oh, no, no, no, no, no, no, no, no,

do

SON.

no! La, la, la, la, la, la, la, la, la, la, la! _____ la, la, la, la,

NATALIE.

La, la, la, la, la, la, la, la, la, la, la! _____

SYLVAINE.

She is free, so tra - la - la - la - la - la, Still she'll

OLGA.

She is free, so tra - la - la - la - la - la, Still she'll

PRASKOVIA.

is free, so tra - la - la - la - la - la, Still she'll

CAMILLE.

She is free, so tra - la - la - la - la - la, Still she'll

POPOFF.

She is free, so tra - la - la - la - la - la, Still she'll

KHADJA.

She is free, so tra - la - la - la - la - la, Still she'll

NOVIKOVICH.

She is free, so tra - la - la - la - la - la, Still she'll

She is free, so tra - la - la - la - la - la, Still she'll

CHORUS.

She is free, so tra - la - la - la - la - la, Still she'll

She is free, so tra - la - la - la - la - la, Still she'll

She is free, so tra - la - la - la - la - la, Still she'll

She is free, so tra - la - la - la - la - la, Still she'll

SON. *la, la, la, la, la, la!*

NAT. *la, la, la, la, la, la, la, la, la, la, la!*

SYL. *be, so tra - la - la - la - la And men may come and men may*

OLGA. *be, so tra - la - la - la - la And men may come and men may*

PRAS. *be, so tra - la - la - la - la And men may come and men may*

GAM. *be, so tra - la - la - la - la And men may come and men may*

POP. *be, so tra - la - la - la - la And men may come and men may*

KHAD. *be, so tra - la - la - la - la And men may come and men may*

NOV. *be, so tra - la - la - la - la And men may come and men may*

CHO. *be, so tra - la - la - la - la And men may come and men may*

be, so tra - la - la - la - la And men may come and men may

cre - - - - - scen -

*Red. * Red. **

SON. Go They will not break my heart. No!

NAT. Go They will not break her heart. No! And

SYL. go, They will not break her heart, Oh no, oh, no!

OLGA. go, They will not break her heart, Oh no, oh, no!

PRAS. go, They will not break her heart. No!

CAM. go, They will not break her heart, Oh no, oh, no!

POP. go, They will not break her heart, Oh no, oh, no!

KHAD. go, They will not break her heart, Oh no, oh, no!

NOV. go, They will not break her heart, Oh no, oh, no!

CHO. go, They will not break her heart, Oh no, oh, no!

go, They will not break her heart, Oh no, oh, no!

do *f* *p*

Red. * *Red.* * *Red.* *

Tempo di Marcia.

NATALIE. SONIA. NATALIE.

when you mar - ry you will live Quite in the mod - ern style; And

Detailed description: This system contains the first line of music. It features three vocal staves: the top staff for Natalie, the middle for Sonia, and the bottom for Natalie. The piano accompaniment is shown in two staves below. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *fz* and *p*.

NAT. SONIA. NATALIE.

free - dom you will take and give— That is the mod - ern style! And

Detailed description: This system continues the music from the first system. It features three vocal staves (Natalie, Sonia, Natalie) and piano accompaniment. Dynamics include *fz* and *p*.

NAT. SONIA. NATALIE.

if your hus - band goes a - stray, Then I shall on - ly smile! Re -

Detailed description: This system continues the music. It features three vocal staves (Natalie, Sonia, Natalie) and piano accompaniment. Dynamics include *mf*. The piano part includes repeat signs with first and second endings.

NAT. SONIA. NATALIE.

- turn his lead when you've to play— Quite in the mod - ern style!

Detailed description: This system concludes the piece. It features three vocal staves (Natalie, Sonia, Natalie) and piano accompaniment. Dynamics include *p* and *rit.*. The piano part includes repeat signs with first and second endings.

Vivace.

SON. That's the la - test - tra - la - la - la - la! Up to

NAT. That's the la - test - tra - la - la - la - la! Up to

Vivace.

SON. da - test - tra - la - la - la - la, Do what you like, but don't be slow, And

NAT. da - test - tra - la - la - la - la, Do what you like, but don't be slow, And

cresc.

Ped. * *Ped.* *

SON. no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

NAT. no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

f

Ped. *

SON.
 no. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

NAT.
 no. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

SYLVAINE.
 That's the la - test - tra - la - la - la - la - la! Up to

OLGA.
 That's the la - test - tra - la - la - la - la - la! Up to

PRASKOVIA.
 That's the la - test - tra - la - la - la - la - la! Up to

CAMILLE.
 That's the la - test - tra - la - la - la - la - la! Up to

POPOFF.
 That's the la - test - tra - la - la - la - la - la! Up to

KHADJA.
 That's the la - test - tra - la - la - la - la - la! Up to

NOVIKOVICH.
 That's the la - test - tra - la - la - la - la - la! Up to

CHO.
 That's the la - test - tra - la - la - la - la - la! Up to

CHO.
 That's the la - test - tra - la - la - la - la - la! Up to

CHO.
 That's the la - test - tra - la - la - la - la - la! Up to

CHO.
 That's the la - test - tra - la - la - la - la - la! Up to

SON.
la, la, la, la, la, la!

NAT.
la, la, la, la, la, la, la, la, la, la.

SYL.
da - test - tra - la - la - la - la! Do what you like, but don't be

OLGA.
da - test - tra - la - la - la - la! Do what you like, but don't be

PRAS.
da - test - tra - la - la - la - la! Do what you like, but don't be

CAM.
da - test - tra - la - la - la - la! Do what you like, but don't be

POP.
da - test - tra - la - la - la - la! Do what you like, but don't be

KHAD
da - test - tra - la - la - la - la! Do what you like, but don't be

NOV.
da - test - tra - la - la - la - la! Do what you like, but don't be

CHO.
da - test - tra - la - la - la - la! Do what you like, but don't be

da - test - tra - la - la - la - la! Do what you like, but don't be

p *cresc.*

Pa. * *Pa.* *

SON. No And no_b_o_dy will mind, No!

NAT. No And no_b_o_dy will mind, No!

SYL. slow, And no_b_o_dy will mind, oh no! Oh no!

OLGA. slow, And no_b_o_dy will mind, oh no! Oh no!

PRAS. slow, And no_b_o_dy will mind, No!

CAM. DANILO. Spoken.
Oh! the wo-man's cool as -

DAN. slow, And no_b_o_dy will mind, oh no! Oh no!

POP. slow, And no_b_o_dy will mind, oh no! Oh no!

KHAD. slow, And no_b_o_dy will mind, oh no! Oh no!

NOV. slow, And no_b_o_dy will mind, oh no! Oh no!

CHO. slow, And no_b_o_dy will mind, oh no! Oh no!

slow, And no_b_o_dy will mind, oh no! Oh no!

cresc. *f* *ff*

Ped. * Ped. *

DAN. *- sur - ance Vex - es me be - yond en - dur - ance! I will speak!*

DAN. *for it must out! But I can not speak the whole Of the an - ger in my*

Allegro moderato.

DAN. *soul - Let me keep my self - con - trol! To grace the*

DAN. *wed - ding, fair ma - dame, Pray can I tell a lit - tle*

SONIA. (*coldly*)

DAN. Oh, do! I'll lis - ten till the end! As - you sto - ry?

DANILO.

SON. see, I ea - ger - ly at - tend. Won't you tell us? I will

rit.

Tempo di Valse lente.

DAN. tell you. There once were two Prin - ces' chil - dren Who

DAN. loved when the world was so young, But nev - er were hap - py to -

DAN.

- geth - - er; It's just as the po - et has sung.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "- geth - - er; It's just as the po - et has sung." The piano accompaniment is written in grand staff notation (treble and bass clefs). The bass line features a repeating eighth-note pattern: G4, A4, B4, C5, marked with "Ped." and an asterisk. The right hand plays chords and moving lines.

DAN.

The Prince nev - er told of his pas - sion, For ve - ry good

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "The Prince nev - er told of his pas - sion, For ve - ry good". The piano accompaniment is written in grand staff notation. The bass line features a repeating eighth-note pattern: G4, A4, B4, C5, marked with "Ped." and an asterisk. The right hand plays chords and moving lines, including a section marked "mf".

DAN.

rea - son, no doubt; And so the Prin - cess was un -

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "rea - son, no doubt; And so the Prin - cess was un -". The piano accompaniment is written in grand staff notation. The bass line features a repeating eighth-note pattern: G4, A4, B4, C5, marked with "Ped." and an asterisk. The right hand plays chords and moving lines, including a section marked "pp".

DAN.

hap - py Be - cause he would nev - er speak out! And

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "hap - py Be - cause he would nev - er speak out! And". The piano accompaniment is written in grand staff notation. The bass line features a repeating eighth-note pattern: G4, A4, B4, C5, marked with "Ped." and an asterisk. The right hand plays chords and moving lines, including a section marked "rit.". The system concludes with a double bar line.

DAN. then the Prin - cess was so cru - el, When he would not ask for her

pp

Red. * *Red.* * *Red.* *

DAN. hand, She prom - ised to mar - ry a - noth - er - 'Twas

mf *p*

Red. * *Red.* *

DAN. more than the Prince could stand! "Most gracious and beau - ti - ful

a tempo

pp *mf* *pp*

Red.

DAN. la - dy, It was not a good thing to do! All

DAN.

wom - en are faith - less and fic - kle, And on - ly a wom - an are

mf *p rit.*

DAN.

Valse.

you! But do you sup - pose I am sor - ry? Ha,

a tempo *pp*

Red. * *Red.* *

DAN.

ha! I don't mean to cry! I shall not go dream - ing a -

p *p*

Red. * *Red.* * *Red.* *

DAN.

- bout you,' That's what the Prince said, and not I! And

p *p*

Red. * *Red.* * *Red.* *

DAN. thus said the Prince as he end - ed, "There, marry, I've

Ped. * *Ped.* * *Ped.*

DAN. fin - ish'd with you!" With that the Prince cool - ly de -

* *Ped.* * *Ped.* *

DAN. - part - ed, And so will I now— A -

Ped. * *Ped.* * *Ped.* *

Allegro.

SONIA. **Audaute.**

Where are you go - ing, then?

DAN. dieu!

f * *pp* * *mf* *poco più animato*

Ped. *

DANILO.

Where I won't see you a - gain!

Allegretto.

DAN.

I'll go off to Max - im's - I've done with lovers' dreams. The girls will laugh and

DAN.

greet me, They will not trick and cheat me! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou -

SONIA.

DAN.

frou; I'm go - ing off to Max - im's And you may go to -

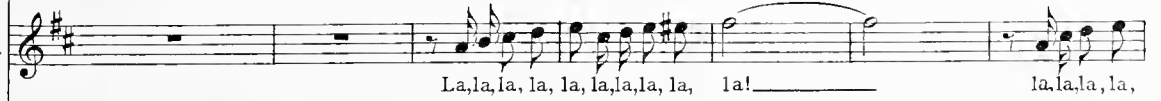
SON. *now.* He loves

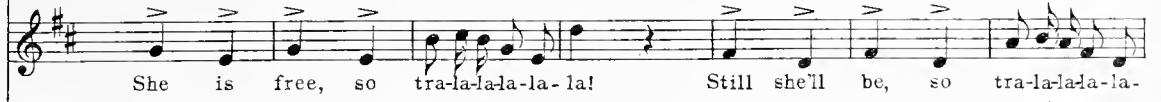
SON. me, so tra-la-la-la-la-la! We shall see, so

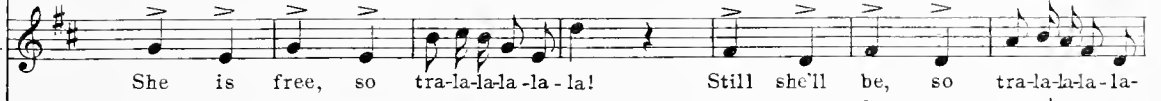
SON. tra-la-la-la-la-la! Where - ev - er he may try to go, He

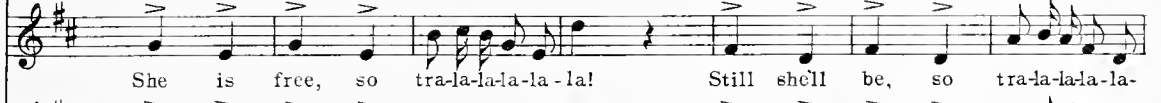
SON. won't es_cape from me, oh, no! Oh, no, no, no, no, no, no, no, no,

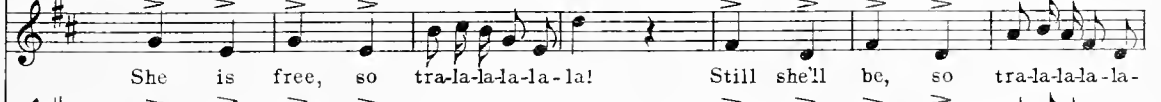
SON. 
 noLa,la,la, la, la, la,la,la, la, la! _____ la,la,la, la, la, la,la,la, la, la!

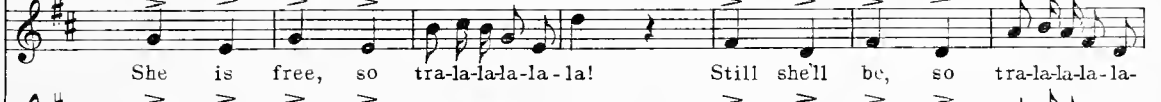
NAT. 
 _____ La,la,la, la, la, la,la,la, la, la! _____ la,la,la, la,

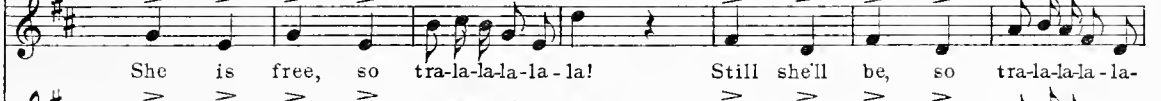
SYL. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

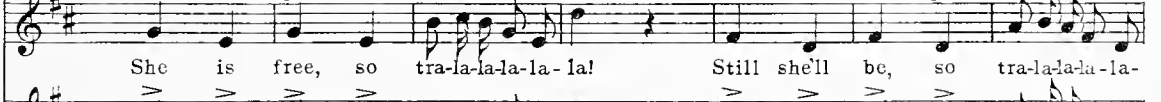
OLGA. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

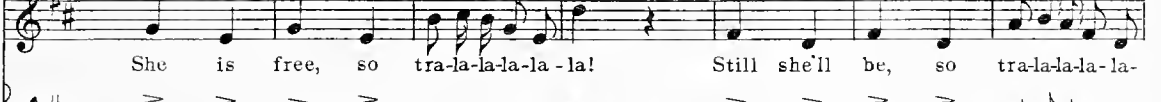
PRAS. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

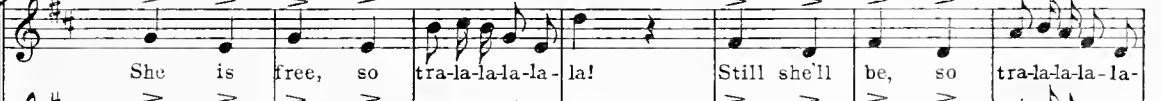
CAM. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

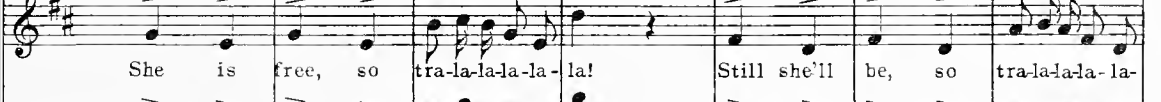
POP. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

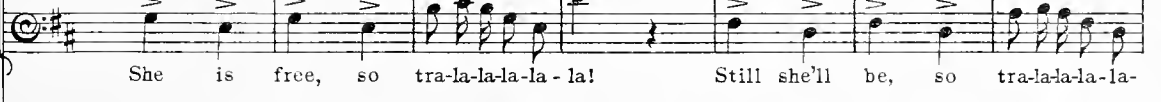
CAS. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

KHAD. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

NOV. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-


 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CHO. 
 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-


 She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-



SON. *No they will not break my heart,*

NAT. *la, la, la, la, la, la! No they will not break her heart, oh no, Oh*

SYL. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

OLGA. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

PRAS. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

CAM. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

POP. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

CAN. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

KHAD. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

NOV. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

CHO. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

-la! And men may come and men may go, They will not break her heart, oh no, Oh

cresc. *ff* *CURTAIN*

*Ad. * Ad. * Ad. **

SON.

NAT.

SYL.

OLGA.

PRAS.

CAM.

POP.

CAS.

KHAD.

NOV.

CHO.

Act III.

OPENING SCENE.

N^o 13.

Allegretto.

Piano.

"THE GIRLS AT MAXIM'S."

Tempo di Marcia

Piano.

ZOZO.

LOLO.

DODO.

JOU-JOU.

FROU-FROU.

CLO-CLO.

MARGOT.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

(Spoken.) And I!

20. *lo! Do - do! Jou - jou! Frou-frou! Clo - clo! Mar - got!*

20. *When a fit of blues at-tacks him. What should an - y fel - low do?*

20. *Come and look for us chez Max - im, We are here to com-fort you.*

20. *Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,*
 6. GIRLS.
Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

z.o. simply rip-ping, Come with us and take your lass. We can sing and tell you stories,

6. G. simply rip-ping, Come with us and take your lass.

z.o. Pret-ty, wit-ty, of-ten true; We are Maxim's great-est glories, And we're here to

z.o. welcome you. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is. Lo-

6. GIRLS. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is.

ZO.

- lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!

ZO.

6 GIRLS.

Ri - tan - tou, ri - tan - ti -

La, la, la, la, la, la, la, la, la, la, la, la, la, la!

ZO.

- relle. Eh, voi - là que je suis belle! Ri - tan -

ZO.

- tou, ri - tan - ti - ri, La plus belle de Pa -

20. *rit!* Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

6 GIRLS. Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

20. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

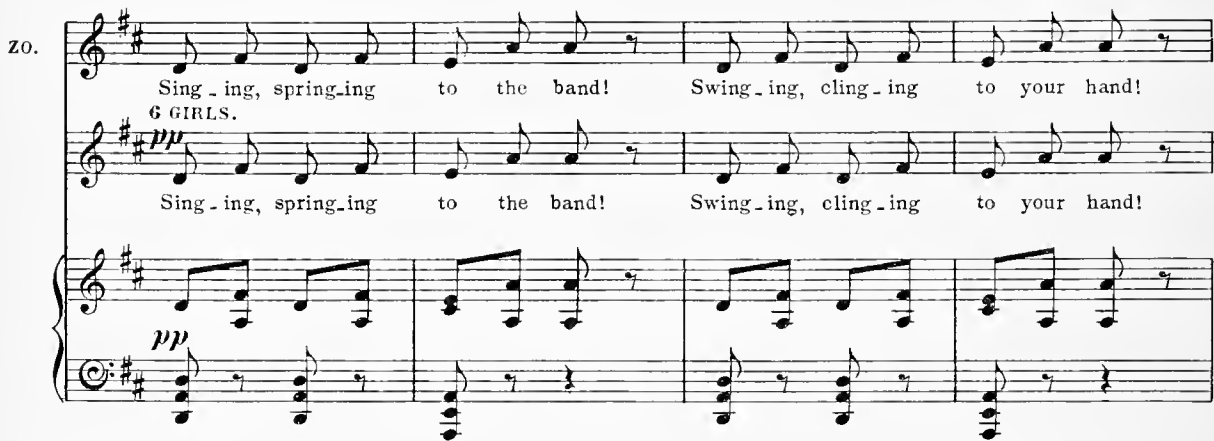
20. - ri La plus belle de Pa - ris.

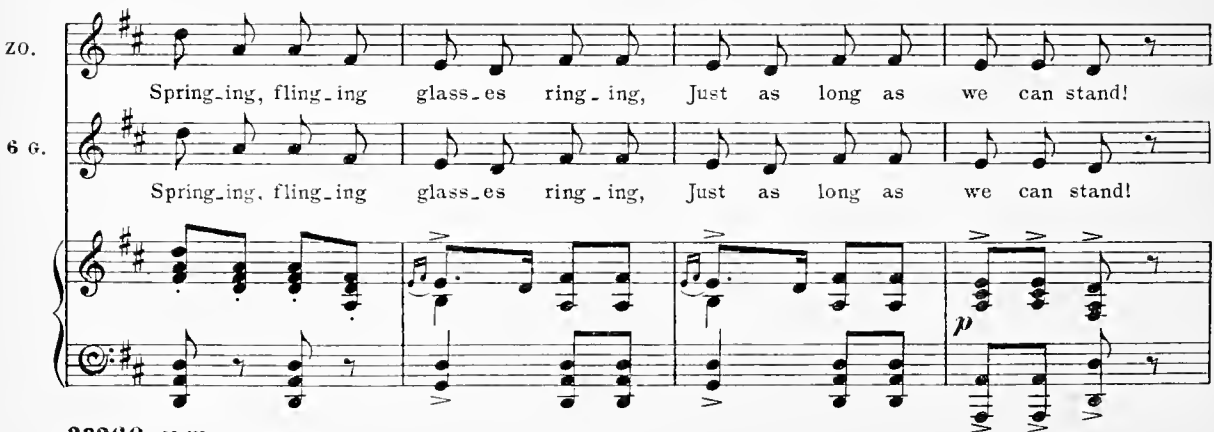
6 G. - ri La plus belle de Pa - ris.

Marcia.

20.  *pp*
Dance with us, if you are a - ble, Sing - ing, spring - ing to the tunes,

20.  *mf*
Or we'll dance up - on the ta - ble, In and out a - mong the spoons.

20.  *pp*
Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!
6 GIRLS.
Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

20.  *p*
Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!
6 G.
Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

ZO. Here is mu - sic, here is danc - ing, Play - ing, sway - ing, all night through!

ZO. We are Maxim's girls entranc - ing, And we're here to wel - come you! We're the
6 GIRLS.
We're the

ZO. lit - tle Pa - ris la - dies, Each of us a Max - im maid is! Lo -
6 G. lit tle Pa - ris la - dies, Each of us a Max - im maid is!

ZO. - lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!

(Spoken) And I!

Più Allegro.

Z.O. *f* Ri - tan - tou, ri - tan - ti -

6.G. *f* La, la, la, la, la, la, la, la, la, la, la, la, la, la! Ri - tan - tou, ri - tan - ti -

f

Z.O. - ruelle Eh, voi - là que je suis belle! Ri - tan -

6.G. - ruelle Eh, voi - là que je suis belle! Ri - tan -

mf *mf* *f*

Z.O. - tou ri - tan - ti - ri La plus belle de Pa -

6.G. - tou ri - tan - ti - ri La plus belle de Pa -

mf *f* *mf*

20. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

6 G. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

20. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

20. - ri. La plus belle de Pa - ris!

6 G. - ri. La plus belle de Pa - ris!

Tempo di Galop.

ZOZO.

LOLO.

DODO.

JOU-JOU.

FROU-FROU.

CLO-CLO.

MARGOT.

NATALIE.

SYLVAINE.

OLGA.

CASCADA.

St. BRIOCHE.

CHO.

Ri - tan - tou, ri - tan - ti -

Tempo di Galop.

f *mf*

ZO. - relle, Eh, voi - là que je suis belle! Ri - tan-
 LO. - relle, Eh, voi - là que je suis belle! Ri - tan-
 DO. - relle, Eh, voi - là que je suis belle! Ri - tan-
 JOU. - relle, Eh, voi - là que je suis belle! Ri - tan-
 FROU. - relle, Eh, voi - là que je suis belle! Ri - tan-
 CLO. - relle, Eh, voi - là que je suis belle! Ri - tan-
 MAR. - relle, Eh, voi - là que je suis belle! Ri - tan-
 NAT. - relle, Eh, voi - là que je suis belle! Ri - tan-
 SYL. - relle, Eh, voi - là quelle est si belle! Ri - tan-
 OLGA. - relle, Eh, voi - là quelle est si belle! Ri - tan-
 CAS. - relle, Eh, voi - là quelle est si belle! Ri - tan-
 St. B. - relle, Eh, voi - là quelle est si belle! Ri - tan-
 CHO. - relle, Eh, voi - là quelle est si belle! Ri - tan-
 - relle, Eh, voi - là quelle est si belle! Ri - tan-

ad lib.
mf

28260 M.W.

ZO.
LO.
DO.
JOU.
FROU.
CLO.
MAR.
NAT.
SYL.
OLGA.
CAS.
St. B.
CHO.

- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -
- tou, ri - tan - ti - ri La plus belle de Pa -

mf *sf* *mf*

ZO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 LO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 DO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 JOU. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 FROU. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 CLO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 MAR. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 NAT. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 SYL. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 OLGA. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 CAS. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 St. B. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
 CHO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -
ris! Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

23260 M.W.

ZO. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 LO. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 DO. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 JOU. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 FROU. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 CLO. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 MAR. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 NAT. - là que je suis belle! Ri - tan - tou, ri - tan - ti -
 SYL. - là quelle est si belle! Ri - tan - tou, ri - tan - ti -
 OLGA. - là quelle est si belle! Ri - tan - tou, ri - tan - ti -
 CAS. - là quelle est si belle! Ri - tan - tou, ri - tan - ti -
 ST. B. - là quelle est si belle! Ri - tan - tou, ri - tan - ti -
 CHO. - là quelle est si belle! Ri - tan - tou, ri - tan - ti -
 - là quelle est si belle! Ri - tan - tou, ri - tan - ti -

sempre più prestissimo

23260 M.W. Ed.

ZO.
LO.
DO.
JOU.
FROU.
CLO.
MAR.
NAT.
SYL.
OLGA.
CAS.
St. B.

- ri
- ri
- ri
- ri
- ri
- ri
- ri
- ri
- ri
- ri
- ri
- ri

La plus belle de Pa - ris!

CHO.

- ri
- ri

La plus belle de Pa - ris!

La plus belle de Pa - ris!

No. 15.

DANCE.—(Fifi.) and CHORUS.

"BUTTERFLIES"

Moderato.

Piano. *p* *cres.*

The musical score is written for piano in 2/4 time, marked Moderato. It consists of five systems of two staves each. The key signature has two sharps (F# and C#). The first system includes the tempo 'Moderato.', the instrument 'Piano.', and dynamics 'p' and 'cres.'. The music features a melody in the right hand and a bass line in the left hand, with various articulations like accents and slurs throughout.

First system of musical notation, featuring a treble and bass clef staff with a key signature of two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, continuing the piece with similar rhythmic and melodic elements as the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a prominent eighth-note pattern in the treble clef and a steady bass line.

Fifth system of musical notation, continuing the eighth-note pattern in the treble clef.

Sixth system of musical notation, concluding the piece with a final chord and a fermata over the final note. A dynamic marking of *f* (forte) is present.

CHORUS IN UNISON.

CHORUS

1. We are the dear lit - tle but - ter - flies that hov - er
 2. Plen - ty of men try to cap - ture us and net us.

p *2nd* *f*

CHORUS

All a - round a lov - er, And for beau - ty none can match us!
 No - bo - dy can get us, We are ve - ry hard to cap - ture!

CHORUS

We flut - ter by you up - on a breeze of laugh - ter
 Pray try a - gain and you will not al - ways miss us.

CHORUS

Wont you come af - ter Us and eatch us!
 If you should kiss us, Oh, what rap - - - ture!

1. 2.

DANCE.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two sharps (F# and C#). The treble staff features a melody with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece, maintaining the same key signature and rhythmic patterns. The treble staff has a more active melody with sixteenth-note runs, while the bass staff continues with a steady accompaniment.

The third system shows further development of the melody in the treble staff, with some chords in the bass staff. The overall texture remains light and dance-like.

The fourth system introduces some chordal complexity in the treble staff with chords marked with 'x' and '4'. The bass staff continues with a simple accompaniment.

The fifth system concludes the piece with a final melodic phrase in the treble staff and a simple accompaniment in the bass staff. The piece ends with a final chord in the treble staff.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. There are some rests and dynamic markings.

Second system of musical notation. The treble clef part includes the instruction *accel:* followed by *poco a poco al fine*. The bass clef part continues the accompaniment.

Third system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Fourth system of musical notation, showing further melodic and harmonic progression.

Fifth system of musical notation, concluding the piece with a final melodic flourish in the treble clef and a strong *f* dynamic marking in the bass clef.

N^o. 16.

SONG (Nisch.) and CHORUS.

"QUITE PARISIAN."

Moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a series of chords and a melodic line. The left hand starts with a bass clef and provides a harmonic accompaniment. The piece is marked 'Moderato' and 'Piano' with a dynamic marking of 'f' (forte). The introduction concludes with a 'Con Ped.' (con peditale) instruction.

NIS.

The first vocal line (NIS.) is on a single staff. The piano accompaniment is on two staves. The vocal line begins with the lyrics '1. I was'. The piano accompaniment features a treble and bass clef. The dynamics are marked 'p' (piano) and 'f' (forte).

NIS.

The second vocal line (NIS.) is on a single staff. The piano accompaniment is on two staves. The vocal line begins with the lyrics 'born, by cruel fate, In a little Bal-kan state, Where we native land out East Up-on good black bread we feast; With a'. The piano accompaniment features a treble and bass clef. The dynamics are marked 'p' (piano) and 'f' (forte).

NIS.

The third vocal line (NIS.) is on a single staff. The piano accompaniment is on two staves. The vocal line begins with the lyrics 'go a-bout in the same old suits, Sheep-skin jack-ets, and big red boots; But I'm wood-en spoon from the pot we scoop Curds and on-ions and cab-age soup. But in'. The piano accompaniment features a treble and bass clef. The dynamics are marked 'p' (piano) and 'f' (forte).

NIS.

now a great suc - cess In the way of mod - ern dress; From my
Pa - ris I can eat *A la mode* pe - tite mar - mite, And I

NIS.

Lon - don hat to my shi - ny toe, Quite *Rue de Pim - li - co.*
drink Cog - nac with that love - ly stuff *Tarte à la pomme de - truffe!*

NIS.

That is the cut for - me -
Give me *su - prême de - veau,*

NIS.

Made in Pic - cad - dil - lee! For I am
Bœuf à la Chi - ca - go! For I am

rit.

REFRAIN.

NIS. quite Pa - ri - si - an, A most dis - tin - guished
 quite Pa - ri - si - an, A most dis - tin - guished

NIS. man, And try to look as Eng - lish as I can. Yes, I'm a
 man, I dote on sau - sage à la black and tan! Yes, I'm a

NIS. gay Pa - ri - si - an, And far a - bove the
 gay Pa - ri - si - an, I get ten cour - ses

NIS. com - mon mob - Je suis très snob! For he is
 for one bob - Je suis très snob! For he is

CHORUS. *unison*

f marcato

CHO. quite Pa - ri - si - an, A most dis - tin - guished man, He
 quite Pa - ri - si - an, A most dis - tin - guished man, He

CHO. tries to look as Eng - lish as he can. Yes, he's a gay Pa -
 dotes on sau - sage à la black and tan! Yes, he's a gay Pa -

CHO. - ri - si - an, And far a - bove the com - mon mob, Il
 - ri - si - an, He gets ten cour - ses for one bob - Il

CHO. est très snob! 2. In my
 est très snob! 3. In my

NISCH.

NIS.

Fa - ther - land a - far Ve - ry nice the la - dies are, And the

Detailed description: This system contains the first line of the song. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "Fa - ther - land a - far Ve - ry nice the la - dies are, And the".

NIS.

na - tive dan - ces are no - ble sport— Done in skirts that are *un peu court*. But the

Detailed description: This system contains the second line of the song. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "na - tive dan - ces are no - ble sport— Done in skirts that are *un peu court*. But the".

NIS.

lit - tle girls in France Are the ones I take to dance; They are

Detailed description: This system contains the third line of the song. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "lit - tle girls in France Are the ones I take to dance; They are".

NIS.

all so chic and the *der-nier cri* Kick - ing up lin - ger - ie!

Detailed description: This system contains the fourth and final line of the song. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "all so chic and the *der-nier cri* Kick - ing up lin - ger - ie!".

NIS.

Quite é - pa - tant; eh, — what?

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest for two measures, followed by a melodic phrase: a quarter note G4, an eighth note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a key signature change to D major in the second measure.

NIS.

C'est jo - li - ment co - cotte! For I am

rit.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest for two measures, then a melodic phrase: a quarter note G4, an eighth note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with similar patterns, including a *rit.* (ritardando) marking above the final measure of the piano part.

REFRAIN.

NIS.

quite Pa - ri - si - an, A most dis - tin - guished

The third system is the beginning of the refrain. The vocal line starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and a half note B3. The piano accompaniment features a complex, rhythmic pattern in the right hand with many sixteenth notes, and a simpler bass line in the left hand.

NIS.

man, And an - y one can see I can can - can! Yes I'm a

The fourth system continues the refrain. The vocal line starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and a half note B3. The piano accompaniment continues with the same complex rhythmic pattern as in the previous system.

NIS.

gay Pa - ri - si - an! They kick my top - per

NIS.

off my nob Je suis très snob! For he is

CHORUS. (unison.)

f marcato

HO.

quite Pa - ri - si - an, A most dis - tinguished man, And

HO.

an - y - one can see he can can - can! Yes, he's a - gay Pa -

CHO

- ri - si - an! They kick his top - per off his nob Il

CHO

est très snob! _____

Allegro.
DANCE.

p

ff

ff

N^o 17.

VALSE DUET.—(Sonia and Danilo.)

"I LOVE YOU SO"

Valse moderato.

Piano.

pp

First system of the piano introduction. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides harmonic support with chords and single notes. The tempo is marked 'Valse moderato' and the dynamics are 'Piano' and 'pp'.

Second system of the piano introduction. The right hand continues the melodic line with a slur over several notes. The left hand has a 'Ped.' marking under a chord. A '*' symbol is placed below the right hand's notes in the third measure.

Third system of the piano introduction. The right hand features a descending melodic line. The left hand continues with harmonic accompaniment.

DANILO.

Though I say not What I

Fourth system of the score. The top staff shows the vocal line for Danilo, starting with the lyrics 'Though I say not What I'. The bottom staff shows the piano accompaniment, with dynamics 'pp' and 'p.' indicated.

DAN.

may not Let you hear, ————— Yet the

DAN.

sway - ing Dance is say - - ing, Love me, dear! —————

DAN.

— Ev - ry touch of fin - gers Tells me

*

DAN.

what I know, ————— Says for you, It's true, it's

ad. *

SONIA.

rit.

DAN.

true, You love me so! And to the music's

Valse lento.

SON.

chime, My heart is beating time, As if to give a

SON.

sign, That it would say, Be mine, be mine! Though our

SON.

lips may say no word, Yet in the heart a voice is heard. You can not choose but

SON.

know I love you so.

p animato

Ped. *

Ped. * *simile*

SONIA. *allargando*

Ev - 'ry touch of fin - gers

DANILO.

Ev - 'ry touch of fin - gers

allargando

Ped. *

SON. tells me what I know. Says for

DAN. tells me what I know. Says for

SON. you, It's true, it's true You love me

DAN. you, It's true, it's true You love me

SON. so!

DAN. so!

Allegro.

Nº 18.

FINALE.-ACT III.

Tempo di Marcia.

Sonia. *SONIA.*
You may stu . dy her ways as you can_____

Popoff.
But a

Novikovich.
Oh the women! Blow the women!

Khadja.
Oh the women! Blow the women!

Chorus.
Oh the women! Blow the women!

Oh the women! Blow the women!

Piano.
f *sed.* * *p*

SON.

NATALIE.

LOLO, DODO, JOU-JOU.

FROU-FROU, CLO-CLO, MARGOT.

DANILO.

It is deep er than

POP.

wo - man's too much for a man!

NOV.

Oh the women! Blow the women!

KHA.

Oh the women! Blow the women!

CHO.

Oh the women! Blow the women!

Oh the women! Blow the women!

SON

NAT.

L.O.
DO.
JOU.

FROU.
CLO.
MAR.

DAN.

POP.

NOV.

KHA.

CHO.

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

div - ing for pearls, Court ing girls, girls, girls, girls, girls!

ff

SON.
NAT.
LO.
DO.
JOU.
FROU.
CLO.
MAR.
DAN.
POP.
NOV.
KHA.
CHO.

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

The piano accompaniment is written in G major and 4/4 time. It features a steady bass line in the left hand and a more active melody in the right hand, often using chords and arpeggios. The piece concludes with a final chord in the right hand.

SON.
NAT.
LO.
DO.
JOU.
FROU.
CLO.
MAR.
DAN.
POP.
NOV.
KHA.
CHOR.

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

you! ————— She is dark, or she's fair, She may smile or may frown, Ne. ver

ff

Ed. *

Presto.

SON.
mind, you will get done brown!_

NAT.
mind, you will get done brown!_

L.O.
DO.
JOU.
mind, you will get done brown!_

CLOU.
CLO.
MAR.
mind, you will get done brown!_

DAN.
mind, you will get done brown!_

POP.
mind, you will get done brown!_

NOV.
mind, you will get done brown!_

KHA.
mind, you will get done brown!_

mind, you will get done brown!_

CHO.
mind, you will get done brown!_

mind, you will get done brown!_

Presto.

ff

Red.*

ff

Red.*

CAKE - WALK.

Tempo di Marcia. *v*

Piano. *f*

8va ad lib.....

8va ad lib.....

8va ad lib.....

f

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Third system of musical notation, including dynamic markings *fz* and *f*. The music features more complex rhythmic figures and slurs.

Fourth system of musical notation, featuring a *8va ad lib.....* marking above the staff, indicating an octave shift and ad libitum performance.

Fifth system of musical notation, continuing the piece with various rhythmic patterns and articulations.

Sixth system of musical notation, including a *8va ad lib.....* marking and a final dynamic marking *fz*. The system concludes with a double bar line.

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